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NME

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THE NME ALBUM VERDICT

"Meanwhile at the station there's a couple of likely lads / Who swear like how's your father and they're very cool for cats" SQUEEZE

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Their most controversial feature ever

Robyn & Röyksopp
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Arcade Fire
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Jungle
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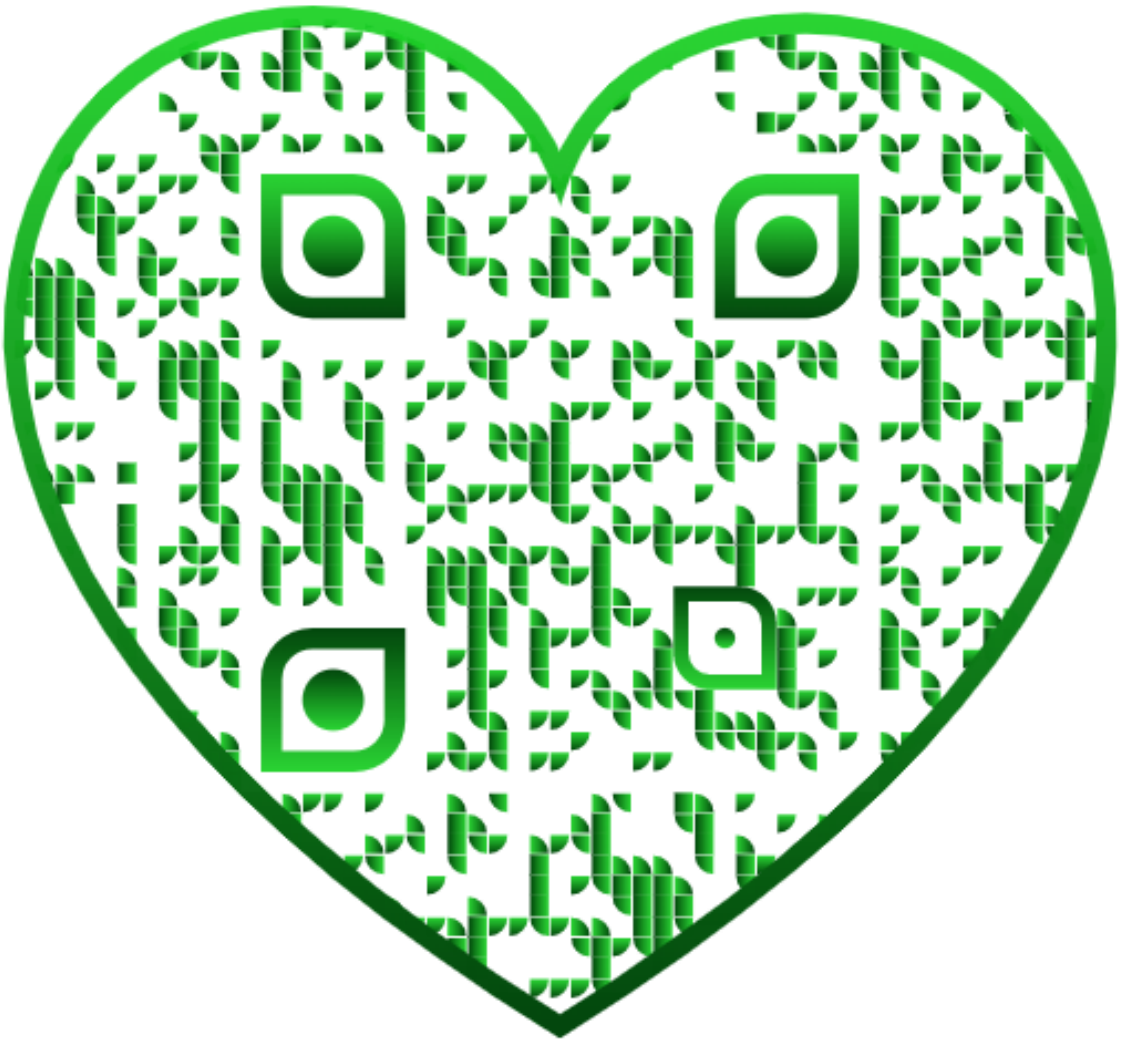

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PETE DOHERTY

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David Renshaw
News Reporter
On interviewing Unfathomable Ruination: "The smell a death-metal band make when shut in a box for 20 minutes is really quite memorable."

Roger Sargent
Photographer
The Libertines' 'official' snapper was in Glasgow for the reunited band's warm-up gigs. His verdict? "The ship has very much set sail again. Here's to a long voyage!"

Leonie Cooper
Writer
Leonie spoke to Charli XCX in the studio: "She told me she was busy making dog collars with the word 'labia' on them. That's everyone's hot summer fashion accessory sorted."

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COVER: ROGER SARGENT

SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Gavin Haynes

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LETTER OF THE WEEK

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RADIO ON THE TV

I adore watching the BBC's coverage of Glastonbury, but I can't help feeling like the extended TV coverage of Glastonbury is somewhat ruining it for real Glastonbury fans. I just watched the Kaiser Chiefs' set, and all the way through, Ricky Wilson was staring at the TV camera and for the most part ignoring the fans who have paid so much money to go to Glastonbury. I think that the amount of TV coverage is de-sublimising a truly great festival. The BBC sent more people out to Glastonbury than the World Cup, and while I understand the convenience of having Glastonbury broadcast thoroughly throughout, I sort of think that the heavy media coverage is taking away from the mystery and cultural occasion of Glastonbury.
Jack Hardwick, via email

Gavin Haynes: I sympathise, but Glastonbury has unavoidably grown up. I read a few stories recently about what the place used to be: 'a Nuremberg rally with drugs', a boggy swamp of dealers, new-age travellers and anarchists in leather jackets, so feral that Carter USM headlined in 1992. Now, Glasto has been changed by its own outrageous success. Rightly or wrongly, it's the musical church of the nation, so it's inevitable that it should be featured on *Songs Of Praise*. Deal with it – or maybe go out and find the *next* Glastonbury?

CHART ATTACK

A historic moment in the life of British pop culture has gone largely unnoticed. The new chart rules have come into force this week, and from now on, 10 streams on Spotify will now count as one 'chart sale' [*actually, it's 100 streams per sale – Ed*]. So the charts are over as a dominant barometer of public taste. No-one needs to put their money where their mouth is and actually buy a song. We all know that your indie artists, who in the past would have benefited from having proper fans, are now going to be swamped by Pitbull fans rotating the same five dance 'anthems' over and over again. No-one's saying that the charts have always been great, but they were always relevant. Well, this is the moment at which the charts just became irrelevant.
Yusuf Rahman, via email

GH: I fear you may be right, Yusuf. But I don't see any other way out. Singles sales have peaked and are falling. Streaming is the future. The idea of everyone in the nation grooving to the same thing at the same time is going the same way that iPlayer has pushed appointment-to-view TV. I see a future of a million people dug into their own taste-adapted algorithm-regulated content silos, with occasional eruptions of virality cutting across them from time to time to give us that same traditional sense of a shared moment that the changing market has stripped from us. As it gets harder and harder to think of the charts as one entity, in the future, whatever is Number One to you is Number One. Believe it.

BOBBY ON THE BEAT

There have been better soul singers and better pop stars, but has anyone ever forced as much grit, as much personality, as much raw meaning into a song as Bobby Womack (above) did on 'Across 110th Street'? It's less like he's singing it, more like he's rugby tackling it to the ground and punching it repeatedly in the face until it gives him civil rights. Rest in peace, you crazy diamond.
Katie Jones, via email

GH: Hear, hear, Katie. The world has lost one of its true innovators. There aren't many musicians out there who can begin their careers in a gospel group and end them collaborating with a cartoon band like Gorillaz. But that's what Bobby Womack did, with a host of brilliant, moving and boundary-pushing moments in between.

CTRL-ALT-DELETE

If Alt-J weren't so stereotypically 'hipster' they would have zero exposure. I don't even believe in the using the word hipster, because its usual function is to devalue the opinions of others, but a band with glasses and moustaches who are named after a computer function is really too much. In place of all future Alt-J articles I suggest you follow Faris Badwan to the shops and record what he buys, because this would be infinitely more interesting.
Johnny Hartley, via email

GH: If you think Alt-J are hipsters, Sean Nicholas Savage will blow the top two inches off your head, Johnny. In hipsterland, Alt-J don't even make it onto the bleachers. Real hipsters would just sit on them until they give them their lunch money, then use it to go and buy interesting flatbreads.

DEATH TO FALSE HEADLINERS

I'm not a fan but thought Metallica [at Glastonbury] were brilliant. They totally turned the crowd around. Is that not the point of a festival: celebrating all genres of music and seeing bands you maybe wouldn't otherwise experience? Don't see the difference between a metal band headlining and a rapper. Lighten up, folks.
Kate Watson, via Facebook

GH: This year, we heard from carpers in the press about how a band who've sold 100 million records are some kind of 'controversial' niche act, unfit to headline a festival. These people are idiots. In a stodgy play-it-safe headliner market, I love a good wild card. In fact, Glasto wild-carding should become a regular thing. Next year: David Guetta. Insert your self-righteous editorials here.

LOOK WHO'S STALKING

I met Jenny Lee Lindberg after Warpaint's recent gig in Norwich. Their set was incredible, including a superb cover of David Bowie's 'Ashes To Ashes', and they were all so lovely to talk to afterwards.
Nathan, Norfolk

JENN FIVE, GETTY

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ON REPEAT

NME TRACK OF THE WEEK

1. The Vines
Out The Loop

Craig Nicholls might be the only original member of The Vines remaining, but as the Australian band prepare to release their sixth album, 'Wicked Nature', they sound as exciting as ever. 'Out The Loop' establishes that in just one minute and 23 seconds of thrashy guitars and taunting jeers: "*Out of the loop again/You're gonna lose a friend*". 'Wicked Nature' is set to be a 22-track double album, so expect a lot more gold like this soon.
Rhian Daly, Assistant Reviews Editor

2. Titus Andronicus
Stranded (On My Own)

This is one of a new series of seven-inch singles promised from the New Jersey punks ahead of the follow-up to 2012's 'Local Business'. It was announced in a two-hour video by frontman Patrick Stickles, but the track itself is somewhat briefer. It bounces along with a hyper Bruce Springsteen-if-he-were-in-the-Descendents vibe. "*Let's rock!*" it starts, as Stickles spits his way through garage riffs and hardcore clatters.
Leonie Cooper, writer

3. Basement Jaxx
Never Say Never

"*The music brings me right back*", sings rising star ETML (aka Elliott Marshall) on a stirring sarf London hook-up with the neo-disco veterans, and that's exactly what the latest track from the Jaxx's imminent seventh album 'Junto' does. 'Never Say Never' is a grab-bag of classic garage tropes – deep rolling piano, cavernous bass, cut-up soul vocals – that doesn't so much show Disclosure how it's done as pitch right into their joyous party.
Matthew Horton, writer

4. Spoon
Do You

Spoon have had super-poppy moments before – most notably 2007's 'The Underdog' – and 'Do You' is another. It's all in the chorus, which waits a mere 47 seconds to kick in: "*Do you wanna get understood?/Do you want one thing or are you looking for sainthood?/Do you run when it's just getting good?*" It's an urgent demand to take a look at how you're living this goddamn life of yours.
Tom Howard, Assistant Editor

5. Juce
Burning Up

Since 'Call You Out' and '(H)ours' went online a few months ago, cravings for a new dose of Juce have been widespread. 'Burning Up' sees the band – three Londoners called Chalin, Georgia and Cherish – combine blazing disco, house and funk with shimmying Nile Rodgers-esque guitar bursts. It's a zesty summer smash that could well be 2014's 'White Noise' and includes perhaps the most soulful middle eight of the year so far.
Lucy Jones, Deputy Editor, NME.COM

6. Bon Iver
Heavenly Father

In September last year Justin Vernon said he was "unsure" about the future of his Bon Iver project because he doesn't "really write songs any more". It turns out that all he really needed was a new Zach Braff film. 'Heavenly Father' features on Braff's *Wish I Was Here* and sees Vernon singing about being "*a known coward*" in a trippy but sweet ode to his dad, complete with an electronic choir.
David Renshaw, News Reporter

7. Gwilym Gold
Muscle

Gwilym Gold's last foray was to create his own musical format, Bronze, which subtly transformed his album 'Tender Metal' every time you listened to it. 'Muscle' is slightly less ambitious but no less sublime. It's a dark and murky amble through solemn piano stabs, tense, clipped beats and Gold's observation "*Now that you've seen it all/Still growing*". Gloomy and gorgeous.
Rhian Daly, Assistant Reviews

8. Billie Black
I Don't Need Another Lover

For fans of Jessie Ware, Banks, SBTRKT and more, here's the latest discovery you must log on to SoundCloud and listen to right this very second. I'll be honest – I don't know *anything* about Londoner Billie Black other than what's essential: she's clearly another future-thinking '90s R&B aficionado; she obviously wants to continue pushing the genre forwards via slinky synths and minimal electro; and these are both things that she's ace at. Go discover it now.
Eve Barlow, Deputy Editor

9. Ryan Adams
Gimme Something Good

Laid down in Ryan's very own Pax Am studio in Hollywood, 'Gimme Something Good' couldn't be more indebted to sun-dappled, whiskey-washed Los Angeles AOR if it tried. Boasting a moody and mean Tom Petty-style intro and a chorus worthy of Fleetwood Mac at the height of their dumping-and-shagging-then-dumping-each-other-again era, it bodes well for his 14th – 14th! – album, 'Ryan Adams', due out on September 8.
Leonie Cooper, writer

10. Destruction Unit
Dust

"*I taste the fire of the sun*", sings Ryan Rousseau on Destruction Unit's first new song since 2013's 'Deep Trip' LP. Seconds later, droning guitars and firecracker drums explode around his wretched vocals. Recorded for the Adult Swim Singles series, 'Dust' is an avalanche of white-hot psychedelic noise. As the Arizona stoners sweat through its three wailing and thundering minutes, you'll taste the fire of the sun too.
Ben Homewood, writer

ED MILES, DANNY PAYNE, EVA VERMANDEL

ESSENTIAL NEW TRACKS

▶LISTEN TO THEM ALL AT NME.COM/ONREPEAT NOW

11. Nile Rodgers
Do What You Wanna Do

Nile Rodgers' renewed success was truly one of the most heartening stories of 2013, with 'Get Lucky', wonderful sets from Chic and, most importantly, a clean bill of heath after a battle with cancer. 'Do What You Wanna Do' is his first solo single in years, and it sounds custom-made to soundtrack fizzy pop adverts and pool parties in Ibiza. A real summer jam.
Greg Cochrane, Editor, NME.COM

12. Goat
Hide From The Sun

Masked Scandinavian psychedelic fusion band Goat follow up their 2012 debut with 'Commune', due for release on Sub Pop in the autumn. 'Hide From The Sun' is the first glimpse of it, full of fevered tribal percussion and flailing afrobeat rhythms, and doused in a cauldron of face-melting sitar riffs. It's a track that sounds almost possessed, a blinding call to worship at the feet of these madcap musicians.
James Bentley, writer

13. New Order
Plastic

While estranged bassist Peter Hook announced plans to play 1985's 'Low Life' and 1986's 'Brotherhood' albums live in full with his band The Light, the rest of New Order were looking to the future, unveiling this brand-new, dark-edged, beat-driven track at a Chicago gig on July 1. "We have to write some new songs to keep this a viable band," frontman Bernard Sumner pointedly informed the crowd.
Dan Stubbs, News Editor

14. Jack White & The Kills
Goodnight, Irene

Jack White played this at Dublin's Royal Hospital Kilmainham before his Glastonbury appearance. Never one to shy away from cover versions or teaming up with other musicians, he called on support band The Kills – featuring Dead Weather bandmate Alison Mosshart – to run through this standard made famous by Lead Belly's 1933 recording. Bosses at the venue pulled the plug on the duet on the night, which only adds to the jubilant, after-hours hoedown vibe.
Andy Welch, writer

15. Pulled Apart By Horses
Lizard Baby

Sadly not a comment on Prince George by David Icke, 'Lizard Baby' is in fact the latest cut from Pulled Apart By Horses' third LP, 'Blood'. The Leeds throat-shredders are in fine form, grabbing attention with a sludgy riff and dank, nasty lyrics from frontman Tom Hudson. "*Chew it all up, spit it right back*", he barks, like a man on the edge of insanity. Bring on the album.
David Renshaw, News Reporter

16. Radiator Hospital
Cut Your Bangs

Few people sing about love like Sam Cook-Parrott of Philly's shambling power-poppers Radiator Hospital – he has a way of tangling his adenoidal vocals into a scramble of love and fear that makes his crush-songs even more charming. Last week he released a new Bandcamp album, 'Torch Songs' (featuring Swearin'/Waxahatchee members Allison and Katie Crutchfield). It's hard to pick a favourite track, but I love 'Cut Your Bangs', a melancholy jam about an errant friend who lies about "*the small stuff*".
Laura Snapes, Features Editor

17. Alt-J
Left Hand Free

First they get Miley on board, then they go all 'Exile On Main St' on us and ditch their luscious, rickety beats for some all-out rattling rock'n'roll on this stomper of a track. It's all fidgety guitar rumbles and honky-tonk jams, and the lusty lyrics set in speakeasies are evidence that their time spent touring the US has had more than a passing influence on their new material.
Jenny Stevens, Deputy News Editor

18. Lil Wayne
Krazy

Self-confessed "*loco*" qualities have been a core part of Lil Wayne's rap persona for years, but the line between persona and reality has become blurred of late: last year, following increasingly erratic behaviour, Wayne suffered life-threatening seizures. 'Krazy' is brilliant but hard to enjoy; its dark, bustling beat and schizo rhymes are the sound of a man poised precariously on the brink.
Al Horner, Assistant Editor, NME.COM

19. Robyn
Set Me Free

After releasing an excellent mini-album earlier in the year, Robyn has been touring with Röyksopp, playing together and doing solo performances. Robyn's been using the opportunity to perform new material – songs that will no doubt end up on her next album. 'Set Me Free' was posted online via fan-shot live footage, and it's a belter – a jacking dance track caught somewhere between euphoria and misery, like so many good pop songs.
Phil Hebblethwaite, writer

20. Broods
LAF

An acronym for 'loose as fuck', Kiwi brother/sister duo Broods' latest seems to be an ode to getting merry with your pals rather than a thumbs-up to promiscuity (but whatever floats your boat, man). Fizzing synths abound under Georgia Notts' twinkle-eyed tales of youthful vim, providing a logical successor to the brand of credible pop made by fellow New Zealanders The Naked and Famous. Lorde approves, so success is surely a shoo-in.
Lisa Wright, writer

TheWeek

▶EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

Air metal

Death metal band Unfathomable Ruination play for their lives in a sealed metal box

Unfathomable Ruination emerge from one of their in-box gigs in the City of London

There are delays on the Tube, hordes of commuters queuing for their morning coffee and copies of *City AM* littering the pavements, but this is no ordinary day in London's financial district. In an airtight steel box in the shadow of 30 St Mary Axe, the skyscraper known as 'the Gherkin', London-based death metal band Unfathomable Ruination are playing what could be their last-ever gig. As part of *Box Sized DIE*, an art installation by Portuguese artist João Onofre, the band will keep playing until they run out of oxygen. Spectators can neither see nor hear them, except by pressing an ear to the sides of the cube, which vibrates from the force of the amps inside. Between now and August 1, the band will be doing this three times a week.

After 21 minutes inside, the band burst out, gasping for air. "That's our longest time yet!" pants drummer Doug Anderson. "But we think we can make half an hour..." The band all agree that they "couldn't feel closer" than they do while playing in the box. As well as the heat, the oxygen deprivation has its own effects. "I actually forgot we were playing," says singer Ben Wright. "They opened the door and all these people were clapping. I didn't know what was going on."

Unfathomable Ruination aren't expecting to find a new audience among the bankers and traders; they're doing it because it's "a completely unique experience", says Wright. "We're not under the illusion that there will be hundreds of death metal fans outside, but we're never going to get to do something like this again," he continues. "We'll struggle to beat it. Maybe we can play on top of Everest next!" ■ DAVID RENSHAW

JENN FIVE

Win Butler DJs at the Shackwell Arms, London, July 2

Spin Butler

The Arcade Fire frontman plays rare DJ set for 150 fans in London pub

While the rest of the band headed out to watch the surviving members of Monty Python make their comeback at London's O2 Arena, Arcade Fire's Win Butler and Régine Chassagne used the downtime between the band's headline slot at Glastonbury and July 3's Hyde Park headline show to take a trip to east London boozer the Shacklewell Arms, where Win played a DJ set to just 150 people. Wife Régine watched from the sidelines, telling *NME*, "I'm just here to have fun tonight."

Billed sneakily as Windows 98, the set began after a performance by Swedish duo Lust For Youth (reviewed on page 55), who were surprisingly nonplussed by the whole affair. "I'm not a big fan of Arcade Fire," frontman Hannes Norrvide shrugged. "I like one track off 'Funeral' but other than that I'm not fussed." The rest of the audience, however, embraced the party vibe. Flanked by two bongo players, Win whipped up a calypso carnival atmosphere and proved himself to have quite a knack with the decks, spinning an eclectic mix of 30 tracks in just over two hours. So what did we learn?

He's a smooth talker

Win didn't address the crowd much, but when he did, it was in French. "Comment ça va, London?" he asked on arrival.

He keeps the crowd lubricated

Win handed out a large bottle of whiskey to the audience, who passed it from person to person to have a swig.

He loves Diplo...

He dropped Major Lazer's 'Pon De Floor' and Diplo's remix of Daedelus' 'Sundown'.

...and Michael Jackson...

After playing 'Don't Stop 'Til You Get Enough' early in the set, he followed it later with 'Beat It'.

...and he likes to play along

Win bashed a cowbell in time to 'Beat It'.

He's not afraid to drop pop classics

Hall & Oates' 'I Can't Go For That (No Can Do)' and Roxy Music's 'Love Is The Drug' were cheesy highlights.

He plays tracks by his mates

David Bowie featured on Arcade Fire's 2013 comeback track 'Reflektor', singing backing vocals. Win tipped his cap to Bowie by spinning his 1975 single 'Fame'.

He likes a novelty tune

Ray Parker Jr's 'Ghostbusters' crashed straight into Ol' Dirty Bastard's 'Shimmy Shimmy Ya'. Win ain't afraid of no ghosts.

He knows his indie-disco staples

He mixed Talking Heads' 'Girlfriend Is Better' with The Knife's dancefloor banger 'Heartbeats'.

His tastes are far-ranging

His set took in reggae (Althea & Donna's 'Uptown Top Ranking') and afrobeat ('Zombie' by Fela Kuti).

He knows Nirvana rule

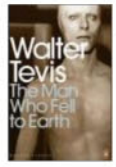
Win's last hurrah was Nirvana's 'All Apologies' – a song he has described as "one of the most beautiful songs ever written". Despite security looming, he carried on chanting the lyrics "*All in all is all we are*" along with the crowd long after the plug was pulled. ■ DAMIAN JONES

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Dom Ganderton

Superfood



BOOK
The Man Who Fell To Earth by Walter Tevis

"It's the book of the film with David Bowie in. It's about a guy who comes to Earth and people do all these tests and completely eff him up. Classic humans."

BOXSET
Louie

"Ryan [Malcolm, guitarist] keeps telling me to watch it. I like Louis CK's stand-up shows and it's the same humour as that."

FILM
Jack And Jill

"We were talking about all the rubbish Adam Sandler films the other day. In this he plays his sister. It sounds horrendous but I need to watch it so I know everyone's not lying. I hate Adam Sandler."

GAME
Band name game

"You have to say a band's name in the voice of an African witch doctor and then others guess what you're saying. It's a great game."

HOME COMFORT
A framed picture of Jasper Carrott

"I might start taking one just to remind me of my Birmingham roots. We need to decorate the van actually – we spend far too much time in there."

▶**Superfood play at KPH in London on July 12**

POONEH GHANA, REX, JENN FIVE

RIGHT HERE, WRITE NOW

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Whatever your chosen career path, it can be tough catching a break. Which is why Relentless Here To Be Heard 2014 wants to help: they are searching for the best DJs, photographers, bands and bloggers determined to make it.

It's no secret that getting into music journalism is tough. Here at *NME* we're always on the lookout for new writers, and we know just how intense the competition is. We also know how many of you start out by writing your own blogs, and that's why we're supporting Relentless Here To Be Heard.

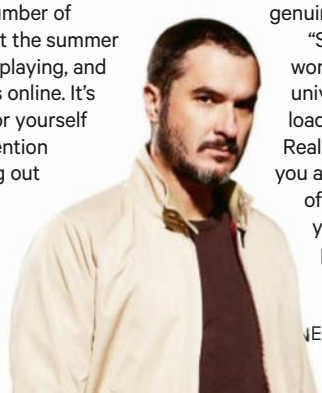
If it's writing you want to get into, this year, one part of the competition will give an aspiring music writer the chance to become the official Relentless blogger of 2014, attending a number of events and festivals throughout the summer with AAA access to the artists playing, and writing about their experiences online. It's an ideal way to make a name for yourself in music journalism – not to mention being given the chance to hang out with amazing bands and see countless gigs for free!

This year the competition is being overseen by Relentless ambassador Zane Lowe (below), with a panel of expert judges on hand to pick the winners. One of them is *NME*'s New Music Editor, Matt Wilkinson (right) – a man who knows exactly how difficult it can be to break into the profession.

"Without a doubt, it's tough to get ahead in any part of the music world now," says Matt. "In terms of writing, there are so many people who are trying to get themselves noticed, and with so many ways to get your views across it can seem difficult to separate yourself from the crowd."

But doing that isn't impossible at all. Matt says the key things he'll be looking for in the competition are simple: passion, an eye for detail, and the ability to convey something that's genuinely exciting in a fresh, relevant way.

"Some of the best writers I've ever worked with never even went to university, so don't think you have to have loads of qualifications to be successful. Really, it's how passionate about writing you are, how encyclopaedic your knowledge of music is, and what you can do to bring your words and stories alive on the page. If you can do that, then you've got a good chance of making it."



AMY BRAMMALL

Relentless HERE TO {BE HEARD}

▶If writing's not your bag, then we're also on the lookout for DJs, bands and photographers. To enter the Relentless Hear To Be Heard competition head to **Relentlessenergy.com/HTBH** now and follow the instructions. Be quick though – the closing date is **July 13**!

Gerard gets hands-on behind the mixing desk in the studio

"This album was therapy for me at my most depressed"

Ex-My Chemical Romance frontman Gerard Way reveals all about his Britpop-influenced solo album

Keen Mozophile Gerard recreates the sleeve shot from The Smiths' 'What Difference Does It Make?'

"I DON'T HAVE THAT ANGER ANY MORE" Gerard Way

In March 2013, Gerard Way posted, via his Twitter account, a 2,000-word message in which he poetically picked over the bones of My Chemical Romance. Two days beforehand, he'd split the band up by conference call, reading out a comparably short statement to bandmates including brother Mikey. In the post to fans, Way wrote: "My Chemical Romance is done, but it can never die... because it is not a band – it is an idea." However, by the latter part of their 12-year career, the idea had run away with itself. The New Jersey group's fourth album, 'Danger Days: The True Lives Of The Fabulous Killjoys', was a concept too far-flung even for many of the group's die-hard followers, reinventing the Chems as a fictional group in a dystopian desert landscape, their multi-coloured hair and biker leathers giving them the look of *Lazytown* characters. It's a vastly different image to the one Way sports today in London, where he's come to reveal all about his shoegaze and Britpop-influenced solo album. With shaggy hair and a parka jacket, the eternally youthful singer is launching the next phase of his career in civvies. Are we finally due to meet the real Gerard Way? Not likely. "I don't think such a thing exists," he says. "There's always a character, and there's always some kind of visual thing going on with it. Reinvention is a part of me, and I don't think that'll ever stop."

Breaking up My Chemical Romance, he now says, was long-planned ("I never saw My Chemical Romance going past 'The Black Parade'") and totally necessary. "It was one of these things that actually was painful and slow, a sequence of breaks," he says, "But it comes down to me just being really depressed. It's hard to really go into too much detail about the mechanics of it, but one day I just said, 'You know, we can't do this'. It was really hard. Nobody was happy. I wasn't happy. I felt like I was in this thing that I couldn't get out of, because I was partially responsible for other people's lives. And then it started to make me physically sick, and it started to affect my personal life."

In taking the band apart, Way feels he's been able to shed a skin. "Being a band holds you in stasis. There's a refusal to grow past a certain point, and I personally stopped growing," he says. "There was this youthful anger with My Chemical Romance that I don't have any more." The solo career was never part of his grand plan. He has a parallel career as a comic book author, with titles including a 'Killjoys' spin-off, the Eisner Award-winning *The Umbrella Academy* and a recently announced guest-spot writing Marvel's *Spider-Man* ("A childhood dream come true") – plus he's a husband and father to boot. "I guess I thought I was going to have a 'normal' life after My Chemical Romance, but then all of a sudden I started to plan out what a solo career would be like," he says. "I thought of the artists I love, like Nick Cave and Morrissey, Brian Eno, Bowie, Iggy, PJ Harvey, Björk... and I was like, that's where I want my art to be."

Musical cues for the new material came from a less venerated group of artists: the big – and not so big – names of Britpop. "Working on my own, I was really able to try out the stuff that I loved about Supergrass, Blur, Pulp – especially 'This Is Hardcore' – Lush, Elastica, it's all in there. Even older stuff like Wire and Gang Of Four. I'm really happy about how that all came out." The tracks came from sessions with producer Doug McKean, which began in the My Chemical Romance days. "I'd been working on music as a therapy," he says. "To get me out of bed at my most depressed, Doug would just say, 'Let's go, let's just record some stuff, it doesn't matter what it's for.' I knew they weren't for My Chemical Romance, but I didn't know I was making a solo record either."

With a sound formed of raw, untreated vocals and guitars given grunge fuzz by Big Muff and Fender Blender pedals, early tracks included 'Millions' and 'Zero Zero', but it was 'Action Cat' that set the agenda for the album, prompting a new way of writing songs. "Even the nature of the structure of the song is like nothing I've ever done before but always wanted to do," he says. "You're in the song and then all of a sudden you've passed through a chorus and then you're into the verse again but it's just as catchy. And when it's over you're like, 'I want to hear it 10 more times!'" Recording took place in Texas, Los Angeles and Calabasas, California, with a band including touring MCR member Jarrod Alexander and Ian Fowles from The Aquabats (of cult kids' TV show *The Aquabats! Super Show!*). Given its '90s rock stylings, Way thought of getting Pixies guitarist Joey Santiago involved, and wrote a song that "would be great to sing with Jarvis [Cocker]", but the album was eventually completed with Way and his small band.

With some details – including a title – left to be decided ahead of the album's September release, Way will soon be turning his attention to the reaction from My Chemical Romance fans, many of whom are still smarting from the break-up. He plans to play some of his old group's material when he embarks on a world tour, and will make his live debut at Reading and Leeds Festivals this year. "I think there are people that understand why we split and people that don't," he says, anticipating the response. "Among those two groups of people, I think a third are going to love it, a third are going to hate it, and a third aren't going to care, so I don't worry about winning people over. To me, this album is not about proving something; it's about choosing to survive." ■ DAN STUBBS

AFTER THE ROMANCE

What the other members of My Chemical Romance are up to now

Mikey Way, bass

Gerard's brother has founded a group called Electric Century with David Debiak (Sleep Station, New London Fire), citing Happy Mondays and New Order as influences. Way will front the band, saying "I'm ready to take charge now. It took me years to get here, but I know I'm ready," he has said.

Frank Iero, guitar

Lead guitarist Iero releases his debut solo album 'Stomachaches' in August, meaning he's the first MCR member to release a full-length record since the band's demise. So named due to the health problems Iero has suffered, he has described the album as "a collection of my insides, poured out onto digital tape". Iero also has side-projects Death Spells and Leathermouth.

Ray Toro, guitar

Rhythm guitarist Ray Toro posted his first solo song, 'Isn't That Something' to SoundCloud in May 2013, and is reported to be working on a debut solo album, 'Minimization Procedure' . He also appeared on 'Raised By Bats', an album by Cuban-American singer Aurelio Voltaire, this year.

PHOTOS: ANDY WHITTON, JILL AUGUSTO

'We headlined Glastonbury... now get us a beer'

Noel Fielding, dressed as Vlad The Impaler, joins Kasabian onstage at Glastonbury 2014

As the dust settles on Kasabian's epic Glastonbury closing set, Serge Pizzorno and best mate Noel Fielding reflect on their greatest triumph yet

Noel Fielding
VLAD THE IMPALER

Me and Serge have become close friends over the years. I did the 'Vlad The Impaler' video for them with Richard Ayoade and then I used to come on stage and do Vlad for a bit, but I'd just get really drunk and dance around like a weird, historical Bez. I don't remember much about those gigs, but I haven't been drinking, so I did Glastonbury completely sober. Serge wanted a bass guitar made out of an impaler, and I got a different outfit and some heads to throw in the crowd – you'll see them on eBay in three weeks.

We wanted to go a bit more historical with the costume this time. The real Vlad wore all these turbans with feathers on and fur and studs, so we had that but with flashes of that pink that they've used in the visuals for the album. The impaler was a real bass guitar, but it doesn't work. I have played bass in a band, but they've obviously got a bass player, so it'd be a bit weird if we were both playing. Pumping severed heads into the crowd was my favourite bit; that felt a bit more like what I do...

I travelled up to Glastonbury with Kasabian on the bus. Me and Serge sat in the front and listened to the audiobook of Jerome K Jerome's *Three Men In A Boat*, read by Hugh Laurie. It was the most chilled, un-rock'n'roll journey to Glasto ever. The gig was amazing though, I thought they smashed it. There was a moment where I looked over at Serge and I was trying to be Vlad and he was doing his thing and we slightly giggled like little children. We were saying, when we're old, our kids will be going, "Dad, you're so uncool," and we'll just go, "Yeah – we headlined Glastonbury, get me another beer." When we're 70, we'll laugh about that one.

Serge Pizzorno
KASABIAN

Glastonbury was un-ber-leeeev-able. The show was an incredible experience, and the party didn't stop 'til Monday night. We were like fucking 14-year-olds, staying up all night, having a mad one. It was an emotional experience, too. I wore a T-shirt with 'Wilfred' on – that's my grandad. He's the most incredible man, but he's 93 years old and not very well at all. I just thought if I wore a little nod to him, he might see it when he opened the newspaper in his hospital bed on Monday morning and get a kick out of it. My mum said he was buzzing from it, so job done.

Metallica had their video skit before they played and we got Noel [Fielding] involved because that was our bit of humour. Noel *is* Vlad The Impaler. He's such a good mate and a definite part of our history. We said, drunk, a couple of years ago, that if we ever headlined Glastonbury, he'd have to come out. We thought it'd be great to have him come out in his cape, playing bass, knocking people's heads off. I think having to keep the whole thing secret for so long nearly killed him – it nearly killed us too. We didn't really give him any direction – he just does his thing, doesn't he?

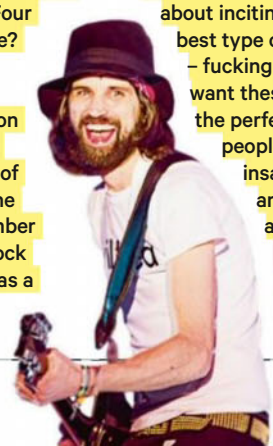
I've never seen anything like it, being onstage – all those flares, all those people in the crowd going insane. Then you look over at the side of the stage and – if it wasn't already surreal enough – it's the bloke out of *The Hangover* [Bradley Cooper] standing there watching you with Michael fucking Fassbender. We'd do Glastonbury again in a heartbeat. But not for a while. We want people to be hungry for more. ■

"I LOOKED AT SERGE AND WE GIGGLED LIKE CHILDREN"
Noel Fielding

"IT'S GONNA BE INTENSE"

Serge on Kasabian's November/December tour – and booking *five* nights at the O2 Academy Brixton

"For [2011 album] 'Velociraptor!', we did three nights at the O2 Arena, and it's like, where do you go from there? Four nights this time? Five? I've had so many fucking amazing experiences at Brixton Academy that it just made sense. It's one of the best venues in the entire world. I remember seeing DJ Shadow rock that place to pieces as a kid and nothing being the same afterwards, man. The entire tour's gonna be great. We've learned a lot from Glastonbury about inciting the very best type of chaos, man – fucking madness. We want these gigs to be the perfect excuse for people to go absolutely insane. The shows are gonna have an intense, tribal, hypnotic vibe. Stay at home and you'll regret it the rest of



AS TOLD TO AL HORNER AND LISA WRIGHT / PHOTOS: JENN FIVE, GETTY

Wales-formed band Joanna Gruesome got funding to play New York's CMJ showcase from the now-defunct Welsh Music Foundation

BLAME THE BANKERS FOR DESTROYING ARTS FUNDING

BY **NICKY WIRE**

The Manic Street Preachers bassist on why cutting the Welsh Music Foundation is devastating for local bands

The Coalition has ravaged the arts in Wales. Cuts were staggered in a lot of places, but Wales has been hit worst of all. I live in Newport and in the last few years I've never seen such a fucking wholesale hammering and demolition of culture. The Chartist mural has been knocked down, the Art Gallery's Temporary Exhibitions Programme has been axed, and now the Welsh Music Foundation, which supports the local music scene, is being forced to close. Culture, art and music – these are actually things Wales is really fucking good at and they are being destroyed.

So the Government thinks the Welsh Music Foundation was a waste of money? Look at all the money we had to plough in to bail out the banks. It's a sick political joke that the only nationalised industry we have left now is the banking sector. All we had from them for 30 years was 'we can't have a nationalised steel industry, we can't have nationalised car manufacturers, we can't subsidise industry, they need to be cut, they need to be shut down'. And all those people lost their jobs and livelihoods. So what happens when the banks fucking go under? They come crying to the government and we have to spend all our money saving them. A nationalised banking system and Tony Blair being a peace envoy? You couldn't have even written that in the most absurd satire 10 years ago.

The Welsh Music Foundation created a pathway to help bands succeed in an extremely tough environment, to give them advice, to provide venues and festivals like Swn in Cardiff to support the scene. We didn't have any of that when Manic Street Preachers started, and it made Wales seem really good in a really hands-on way. It's so depressing and frustrating when you have an initiative like that, which works and gets results, and then the Government decides to get rid of it. It's obviously going to be damaging for young Welsh bands. We all know how hard it is to make a living out of any kind of expression these days. Unless you sell your soul there's very little money to do it.

When we started making music we had a record company that believed in us for five years before we sold any records. It's not just a question of money. The good thing about the Welsh Music Foundation was they never threw money at anything, but were there for advice and support; having Huw Stevens doing Swn, it was a really attractive thing and it felt right. It's been an amazing year for Welsh music: there's our new album, Cate Le Bon's album was just beyond stunning, Gruff Rhys's new album is amazing. I could go on and on. So that's why it needs to continue – the small amount it cost to run made a huge difference and I'm gutted we've lost it. ■

▶For more opinion and debate, head to NME.COM/blogs

AS TOLD TO DAN MARTIN, BARRY NICOLSON PHOTOS: ED MILES, RETNA, JENN FIVE

LOST ALBUMS #37

Betty Davis
They Say I'm Different (1974)

Chosen by Rob Trujillo, Metallica

"Betty Davis was married to Miles Davis in the late '60s, and she inspired him to break away from traditional jazz and get into fusion, bringing in that hard, psychedelic rock sound. But she made some kick-ass rock records of her own – edgy and full of fire. My favourite is 'They Say I'm Different' – it's down and dirty, funky and in your face. She studied fashion, so she wore these wild, funky outfits. In fact, there's a rumour [arising from Miles Davis' autobiography and which Betty disputes] that Miles split with her because she fooled around with Jimi Hendrix..."

▶THE DETAILS

▶**RELEASE DATE** 2007 (re-release)
▶**LABEL** Light In The Attic
▶**BEST TRACKS** They Say I'm Different, Shoo-B-Doop And Cop Him
▶**WHERE TO FIND IT** The 2007 reissue is available from good independent shops
▶**LISTEN ONLINE** On Spotify

Charli XCX

The pop hitmaker wants her own bite of the cherry – if she can find time between ghost hunting, hanging with The Hives and kidnapping members of Weezer

Charli XCX at The Boom Boom Room studio in LA, June 2014

"I can write a fucking hit song," says Charli XCX. "And I'm going to write some for *me* now."

Currently in the midst of an intense promotional blitz for her and Iggy Azalea's US Number One hit 'Fancy', the Stevenage pop sensation is on the line from Los Angeles. Having supplied smashes for Azalea and Icona Pop, who scored a global hit with 'I Love It' in 2012, XCX is now focused on achieving the same with the follow-up to last year's debut, 'True Romance'. "I feel like as an artist I've done so many collaborations now that I think I just want to take this record for myself," she explains.

Teaming up again with Robyn and Lana Del Rey producer Patrik Berger, she's been hunkered down in his studio in Stockholm recording punk-edged pop songs for the album, which is currently set for release in October. "The studio is like the black lodge from *Twin Peaks*," she says. "There's weird chandeliers and velvet curtains everywhere."

"'BREAKING UP' IS A REALLY BRUTAL SONG. I FEEL LIKE I'M MAKING ALL THE GUYS I EVER DATED CRY. WHICH I KIND OF LIKE"
CHARLI XCX

But if there's one thing Charli XCX likes, it's a dramatic working environment. Earlier this year she arranged a writing camp, inviting the guys from Miike Snow and Vampire Weekend's Rostam Batmanglij to a Swedish town called Strängnäs – which translates as Strangeness – where they holed up in a haunted former hotel and wrote 30 pop bangers. "The woman who used to live there drowned herself in the lake outside," explains Charli. "We did ghost hunting and songwriting – it was amazing!"

Other helping hands on the album include Weezer's Rivers Cuomo – Charli visited him in California and recorded in his garden studio while his kids performed acrobatics outside. The pair wrote two songs, one that seems certain to be on the finished album, and she's got plans for the frontman when she tours. "I wanna see if I can kidnap Rivers for a couple of shows and bring him on the road with me!"

The Hives' Howlin' Pelle and Fun's Jack Antonoff were also involved in the early stages of the record, back when the album was a little more hardcore. "I was making a full-on punk record, every song was maximum two minutes long, and then I merged that into pop a bit more," she explains. "We had a song called 'Mow The Lawn', which was about being really tired of taking loads of drugs and you just want to mow the grass and live in the countryside." The album hasn't exactly softened, but right now it's more Joan Jett than Black Flag. "It has a bratty edge – all the songs are bubblegum pink but, like, dripping in leather."

Songs that have made the final cut include the lovey-dovey single 'Boom Clap' and the downright mean 'Breaking Up'. "That song is really brutal – every time I sing it I feel bad for every one of my ex-boyfriends. I feel like I'm making all the guys I ever dated cry," she says. "Which I kind of like." There's also a tough feminist angle to the record, with songs about women taking control of their bodies and the way people view them. "If you like to show your body and you're proud of your sexuality and the way that you look, I don't really believe that that doesn't make you a feminist – it just makes you empowered." ■ **LEONIE COOPER**

▶THE DETAILS

- **TITLE** TBC
- **RELEASE DATE** October 2014
- **LABEL** Atlantic
- **RECORDED** Stockholm and Los Angeles
- **TRACKS INCLUDE** Boom Clap, Breaking Up, Gold Coins, Hangin' Around, Break The Rules
- **CHARLI XCX SAYS** "I'm not making a hipster record that's very cool and sounds like it was made at the beach. It's easy for me to make a record like that. I'm making a record that people might fucking hate but I don't care because I've done it the way I want to do it."

KAITLIN CHRISTY

ANATOMY OF AN ALBUM

"'JUSTBOY' WAS MY FIRST GOOD SONG"
Simon Neil

THIS WEEK...

Biffy Clyro: Blackened Sky

The Scottish rockers headline T In The Park at the weekend – and this 2002 debut is where it all began

THE BACKGROUND
By the time Biffy Clyro's debut record came out on March 10, 2002, the trio had already been playing together for seven years. Frontman Simon Neil and twin brothers Ben and James Johnston's first gig was on January 31, 1995 at the Key Youth Centre in East Kilbride, although back then they were using the moniker Skrewfish. They had adopted the name Biffy Clyro by the time they released their first single, 'Iname', on June 28, 1999 on Glasgow band Aereogramme's independent label Babi Yaga. The local popularity of the track encouraged Stow College, where the Johnston brothers were studying, to release the band's first EP on their Electric Honey label.

◀ STORY BEHIND THE SLEEVE
The band saw and liked photo artist Tom Collier's work with posed miniature figures on some postcards and got in touch. He ended up doing the album sleeve, as well as the four singles – '27', 'Justboy', '57' and 'Joy. Discovery.Invention' – that came from the record.

FIVE FACTS
1 Producer Chris Sheldon, who worked on most of the record, had worked with several of Biffy's influences. He mixed Pixies' 1990 single 'Dig For Fire' and Foo Fighters' 1997 album 'The Colour And The Shape'.

2 After signing to Beggars Banquet, the band went south to work on 'Blackened Sky'. They recorded in London, Bath and at Great Linford Manor, which is now the home of the chairman of Milton Keynes Dons football team, Pete Winkelman.

3 Both '57' and 'Justboy' had previously appeared on the band's debut EP 'Thekidswhopoptoday-willrocktomorrow', but both were re-recorded and spruced up for the album and single releases.

4 The band began their non-stop touring regime with three shows in Glasgow: Virgin Megastore the day after the album's release, King Tut's Wah Wah Hut a few days later and then a slot supporting Weezer at the Barrowland.

5 Neither the album nor its singles troubled the UK Top 40, with '57' charting the highest at 61. The following year, 'Questions And Answers' from second album 'The Vertigo Of Bliss' hit 26.

LYRIC ANALYSIS
"If you want it, get it, go and break my heart, take me to your blackened sky" – 'Joy.Discovery.Invention'

The song was inspired by a line in Chuck Palahniuk's 2001 novel *Choke*: "And because there's no possibility of real disaster, real risk, we're left with no chance for real salvation. Real elation. Real excitement. Joy. Discovery. Invention."

"I am hoping through the dark clouds light shall break and bring a bright sky" – 'Justboy'

Taken from a song that's still a fan favourite, this continues the 'blackened sky' motif that weaves through the album.

"I love the way your hair hangs over your eyes/Touch me with your stare" – '27'

Biffy fans have speculated that the subject of both '27' and '57' is the same woman, perhaps an ex-girlfriend of Simon Neil's. Difficult to stare at someone with your hair in your eyes, though, isn't it?

WHAT WE SAID THEN
"It's not so much 'local boys done good' as 'local boys created a new and officially recognised religion'. It won't be long 'til "Mon the Biff!" becomes part of the national phraseology." Hardeep Phull, NME, November 15, 2003

WHAT WE SAY NOW
Biffy's remarkable rise started with this album, and while they have gone on to create much more developed music on 2007's 'Puzzle' and 2009's 'Only Revolutions', if you listen closely to this raw and abrasive debut you can hear their signature sound starting to coalesce.

FAMOUS FAN
"Biffy Clyro will blow you away. They'll make you reconsider music!" **Josh Homme**

IN THEIR OWN WORDS
"'Justboy' is one of the first songs I ever wrote that I thought was quite good. I discovered bands like Far and Mineral, and this song is a product of that." **Simon Neil**

THE AFTERMATH
Biffy started touring hard as soon as this record came out – which remains their modus operandi – and wasted no time releasing follow-ups. 'The Vertigo Of Bliss' came out on June 16, 2003, and 'Infinity Land' followed on October 4, 2004. But it wasn't until 2007's 'Puzzle' that the band made their mainstream breakthrough. Seven years later, they've conquered alcoholism and communication breakdowns to become regular festival headliners, and one of the UK's biggest bands.

▶ THE DETAILS
▶RECORDED 2001–2002 **▶RELEASE DATE** 10 March, 2002 **▶LABEL** Beggars Banquet **▶LENGTH** 49:00 **▶PRODUCERS** Biffy Clyro, Chris Sheldon, Paul Corkett, DP Johnson, SAG **▶STUDIOS** The Church Studios, London; Moles Studio, Bath; Mark Angelo Studios, London; Great Linford Manor, Milton Keynes **▶HIGHEST UK CHART POSITION** 78 **▶UK SALES** 60,000 **▶SINGLES** 27, Justboy, 57, Joy.Discovery. Invention **▶TRACKLISTING** ▶1. Joy.Discovery.Invention ▶2. 27 ▶3. Justboy ▶4. Kill the Old, Torture Their Young ▶5. The Go-Slow ▶6. Christopher's River ▶7. Convex, Concave ▶8. 57 ▶9. Hero Management ▶10. Solution Devices ▶11. Stress On The Sky ▶12. Scary Mary

WORDS: KEVIN EG PERRY PHOTO: REX

TheWeek

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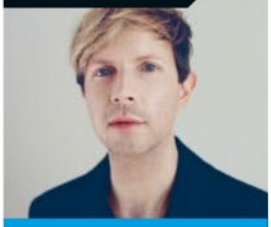


THE NUMBERS

2

Number of times Beck had to play at a recent US gig when support act Sean Lennon pulled out at the last minute

£17.5m

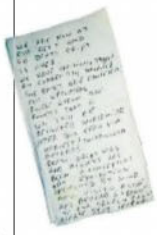
Estate left by Lou Reed in his will

3

Number of headliners booked for Glastonbury 2015, according to Michael Eavis

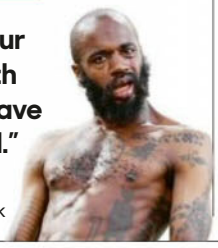
149

'Lost' Bob Dylan acetates found in a cupboard in former studio in New York



BIG MOUTH

"We are now at our best and so Death Grips is over. We have officially stopped."



DEATH GRIPS announce split via a note written on a napkin and posted to Facebook

THE BIG QUESTION

ALEX TURNER AND MILES KANE SAY THEY ARE WORKING ON A '60s-INSPIRED, X-MEN-STYLE MOVIE. WOULD YOU WATCH IT?

Jake Bugg
"It might be really bad but then again it could be great. But why not make something set now?"

Al Horner
Assistant Editor, NME.COM
"Damn right I would. In fact, I think Hollywood should just hand over the keys to superhero movies to Britain's indie fraternity. Serge from Kasabian would make a great Wolverine, the hairy beast."

Clemy Humphries
NME reader
"I'd go and see it. It would be interesting to see Alex and Miles focus on something different. If nothing else, the music would be brilliant."

WHO THE FUCK IS...

Lee Mayjahs

This is the Philadelphia-based DJ caught red-handed vandalising a mural painted for the cover of Kurt Vile's 2012 album 'Wakin On A Pretty Daze'.

Why did he do that?
Mayjahs said it was "attracting graffiti to the neighborhood".

Has he changed his mind since?
Luckily, yes. "I got home and started doing research on my computer," Mayjahs said later. "I can't believe what I had done and I wrote letters to Kurt Vile and the artist apologising, telling them that I would pay him to come down and repaint it."

GOOD WEEK ↔ BAD WEEK

Nottingham

Music lovers in the Midlands city were boosted this week by news that Rough Trade will be opening a shop there. They promise it will be "our finest store yet" and say that it will be "the first of many".

Robin Thicke

Thicke's Twitter Q&A was hijacked by pranksters using the #askthicke hashtag to pose conundrums like this: "If one of your songs played in a forest and no-one was around to hear it would it still be sexist and gross?"

AND FINALLY

Damaged goods
Rapper Andre Johnson, who cut off his own penis earlier this year, wants to appear in porn. Asked if his severed member still works, he said: "Can Chris Brown dance? Can Kanye West rant?"

Hunter-warbler
Coldplay frontman Chris Martin is no longer a vegetarian, saying he will eat any animal that he can kill himself. So that's pretty much no animals, right?

Quiff rescue
Pop berks Jedward had to be rescued after being trapped on a sandbank in Dublin. A helicopter came to save the pair, who were said to be "very shaken" by the incident.

▶Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS JULY 6, 2014

NEW 01

George Ezra
Wanted On Voyage COLUMBIA

Following hype from the BBC Sound poll at the start of 2014, the debut album by Hertfordshire singer-songwriter Ezra shares a producer with London Grammar and secures the top spot this week.

▼	2	X **Ed Sheeran** ASYLUM
▼	3	Lazaretto **Jack White** XL
▼	4	Ultraviolence **Lana Del Rey** POLYDOR
▲	5	48:13:00 **Kasabian** COLUMBIA
▲	6	Blue Smoke – The Best Of **Dolly Parton** MASTERWORKS
NEW	7	5 Seconds Of Summer **5 Seconds Of Summer** CAPITOL
NEW	8	Revival **Bellowhead** ISLAND
NEW	9	Mutineers **David Gray** IHT
▼	10	In The Lonely Hour **Sam Smith** CAPITOL
▼	11	Stay Gold **First Aid Kit** COLUMBIA
NEW	12	The Division Bell **Pink Floyd** RHINO
▼	13	Ghost Stories **Coldplay** PARLOPHONE
▼	14	Caustic Love **Paolo Nutini** ATLANTIC
NEW	15	High Life **Eno & Hyde** WARP
▲	16	Reflektor **Arcade Fire** SONOVOX
▲	17	Born To Die **Lana Del Rey** POLYDOR
▲	18	Lost In The Dream **The War On Drugs** SECRETLY CANADIAN
▲	19	Turn Blue **Black Keys** NONESUCH
▼	20	Sunbathing Animal **Parquet Courts** ROUGH TRADE
NEW	21	Soul Mining **The The** SONY MUSIC CG
▼	22	Once More 'Round The Sun **Mastodon** REPRISE
▼	23	Going Back Home **Wilko Johnson/Roger Daltrey** UMC
▲	24	AM **Arctic Monkeys** DOMINO
NEW	25	The Albums **Kasabian** COLUMBIA
▼	26	Led Zeppelin III **Led Zeppelin** RHINO
▼	27	Led Zeppelin **Led Zeppelin** RHINO
▼	28	A Perfect Contradiction **Paloma Faith** RCA
NEW	29	Legend **Bob Marley & The Wailers** TUFF GONG
▲	30	If You Wait **London Grammar** METAL & DUST
NEW	31	The Motown Years **Michael Jackson & Jackson Five** MOTOWN
▲	32	Whispers **Passenger** BLACK CROW
▼	33	Led Zeppelin II **Led Zeppelin** RHINO
▼	34	Are We There **Sharon Van Etten** JAGJAGUWAR
▼	35	Wildest Dreams **Wildest Dreams** SMALLTOWN SUPERSOUND
NEW	36	Settle **Disclosure** PMR
▼	37	Definitely Maybe **Oasis** BIG BROTHER
▼	38	Spiderland **Slint** TOUCH AND GO
NEW	39	Pale Green Ghosts **John Grant** BELLA UNION
▼	40	Liquid Spirit **Gregory Porter** BLUE NOTE

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops, from Sunday to Saturday.

TOP OF THE SHOPS

THIS WEEK

BLAST MUSIC & COMICS BRAINTREE

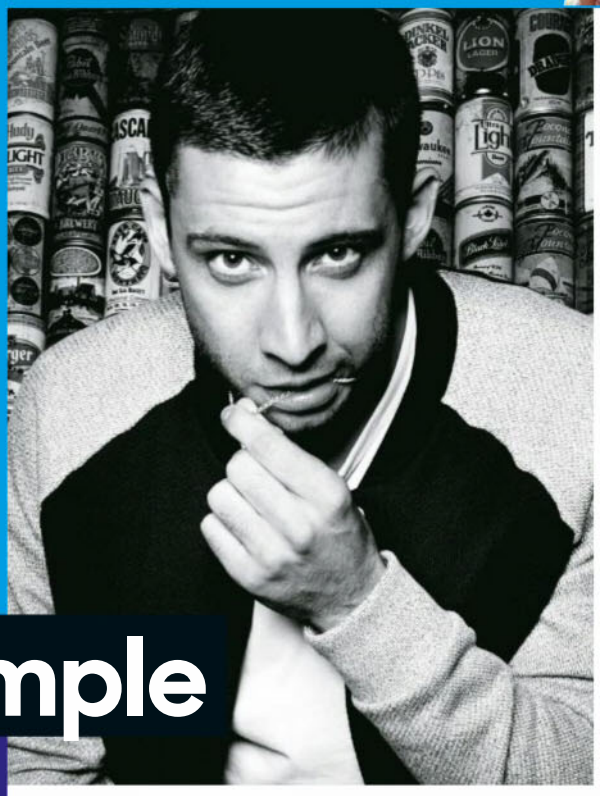
FOUNDED 2009
WHY IT'S GREAT They stock all the latest vinyl classics and comics from the US, which you can peruse in their coffee lounge.
TOP SELLER LAST WEEK
Clean Bandit – 'New Eyes'
THEY SAY "Our blend of records, music accessories and the team's love of music provides a completely unique experience."

PAMELA LITTKY, GETTY, JORDAN HUGHES, REX

SOUNDTRACK OF MY LIFE

Kurt Cobain of Nirvana

Kevin Rowland of Dexys



Example

Singer-songwriter/rapper

Michael Jackson

AS TOLD TO GARY RYAN PHOTS: GETTY

THE FIRST SONG I REMEMBER HEARING
'Nessun Dorma' – Pavarotti

"It's a beautiful song, but my dad used to sing along to it almost in a '*Just one Cornetto...*' comedy fashion. He'd be painting or decorating or vacuuming, and he'd have it on full blast and it would go through the whole house. I used to sit there in awe looking at him."

THE FIRST SONG I FELL IN LOVE WITH
'Good Vibrations' – The Beach Boys

"My dad had an old Technics 1210 record player and collected vinyl. At seven, I'd worked out how to use it and there was something magical about 'Good Vibrations'. It was the first time I worshipped a song."

THE FIRST ALBUM I EVER BOUGHT
'Off The Wall' – Michael Jackson

"Someone had given me an Our Price voucher when I was eight, so I bought 'Off The Wall' on cassette. It's still probably my favourite album of all time. I could moonwalk from the age of 11 to 16, but I'm not nimble enough for that now! I'm now signed to his old label. I used to see the name Epic on the sleeve and I guess I thought it meant the album was epic. Lo and behold, 23 years later, I'm on Epic Records too."

"I COULD MOONWALK FROM AGE 11 TO 16..."

THE SONG THAT MADE ME WANT TO MAKE MUSIC
'Lithium' – Nirvana

"I used to listen to a lot of rap in my teens and memorise the lyrics, but it wasn't until I heard 'Lithium' at 13 that I wanted to make music. I was blown away by that album ['Nevermind']. I loved the light and the dark in the track. It was the first time I became aware of songwriting, of structures and arrangements. It made me want to learn guitar. I never did, obviously – but I tried! To meet a musical hero like Dave Grohl years later was gobsmacking."

THE SONG I CAN NO LONGER LISTEN TO
'Come On Eileen' – Dexys Midnight Runners

"I think I had a bit of a love affair with this song when I was about 10, and used to play it constantly. And now, whenever I hear it, it makes me want to leave the room. I think it's a bloody brilliant pop song, but I overplayed it. It's like fingernails on a blackboard for me."

THE SONG THAT MAKES ME WANT TO DANCE
'Millionaire' – Kelis feat. André 3000

"It *has* to make you move. Just the drums in it, the rhythm section of that song, is incredible. It's like the boom-clap of it is so infectious, you can't help but shake your hips, even if you're an awful dancer like me. I'm a bit stiff now in my old age."

THE SONG I DO AT KARAOKE
'Regulate' – Warren G feat. Nate Dogg

"Because my voice is so low, I can do a pitch-perfect impression of Nate Dogg. And then it's obviously quite easy to pitch up your vocals to do Warren G's raps. What I love about that song is it's completely different the whole way through. It's almost got six verses and six choruses. Six years ago I did karaoke with Alex Turner in Sydney – we sang 'Forgot About Dre' together. And after Snowbombing last year I had a drunken free-for-all singalong around a piano with Kasabian."

THE SONG I CAN'T GET OUT MY HEAD
'Rather Be' – Clean Bandit

"It's a genius pop song. Even if it's not on the radio, I find myself randomly walking or running somewhere, just kind of singing, '*If you gave me a chance/I would take it*'. It's just phenomenal."

THE SONG I WISH I'D WRITTEN
'Life On Mars?' – David Bowie

"Even listening to it now it feels so simple and effortless. In many ways it's bonkers, but it also seems to make perfect sense to me. That's the beauty of songwriting. I always try and make my chorus make sense and my verses not make sense, but when I listen to 'Life On Mars?', the chorus doesn't really make much sense but the verses make perfect sense."

THE SONG I WANT PLAYED AT MY FUNERAL
'It's A Man's Man's Man's World' – James Brown

"Because it's quite emotional. It doesn't really say much about me; I just see it as a beautiful song. And I think it will have everyone in tears. At a funeral, you either want to go for the comedy or the tearjerker – and 'It's A Man's Man's Man's World' is a proper Kleenex song. I hope everyone would get fucked and go mad and enjoy themselves at the wake."

▶LISTEN NOW
NME.COM/
NEWMUSIC

NME NEW BAND OF THE WEEK

Alvvays

The Toronto band who mix sugary pop with classic British indie

Canada's most promising new indie-pop band began life at a smoothie bar in Toronto. "People would order weird things with kale in them," singer Molly Rankin remembers. Bored, she opted to spend her time writing her scrappy, lovelorn songs between juices.

One of these, the swoonsome 'Archie, Marry Me', is now the band's signature tune – three minutes of lo-fi bliss that has catapulted them out of the blogosphere and onto the radio. As sugary as '60s popsters The Archies but with the same appreciation for C86 that informed everyone from Belle & Sebastian to Camera Obscura, it pits them as a band who know their indie inside out.

Not everything about Alvvays is as perky as it may at first appear though. Molly lost her father, a Celtic musician, at a young age after a road accident, and it's this loss that has informed her approach to life. "I had to grow up fast," she explains, which is probably why some of her writing "can come off a bit darker or cynical".

Having started out playing the fiddle like her dad, she soon moved onto guitar after discovering the likes of The Magnetic Fields, Teenage Fanclub, The Smiths and, surprisingly, Oasis via Napster. "I started off listening to the later albums first," she says. "Discovering 'Definitely Maybe' was cathartic."

A brief period as a folk artist led to a meeting with guitarist Alec O'Hanley. They started writing songs together and recruited drummer Phil MacIsaac and bassist Brian Murphy to flesh out the line-up. Synth player Kerri Maclellan is a childhood friend of Molly's from Canada's Prince Edward Island.

Fast-forward just over a year and the five-piece have created a self-titled debut album for Transgressive (Foals, Two Door Cinema Club) that's destined to soundtrack a thousand new romances. It was recorded with indie guru Chad VanGaalen at his Yoko Eno studio. The album is packed full of characters and despair, but in Molly's view, plenty of hope too: "I don't think you could make songs like these without a little humour and a lot of optimism." ■ DAVID RENSHAW

▼ ON NME.COM/NEWMUSIC NOW
▶An exclusive stream of the track 'Underneath Us'

▶THE DETAILS

▶**BASED** Toronto, Canada
▶**FOR FANS OF** Cults, Camera Obscura
▶**SOCIAL** @alvvaysband
▶**BUY IT NOW** Their self-titled debut album is out on July 21
▶**SEE THEM LIVE** Visions Festival in London in August, or supporting Real Estate in October
▶**BELIEVE IT OR NOT** Molly and keyboard player Kerri Maclellan grew up as next-door neighbours. "We were the only kids that lived on the dirt road. We had little paths to each other's houses in the woods," says Molly

JESS BAUMING

MORE NEW MUSIC

Palace

Londoners Palace riff on Local Natives and Grizzly Bear's spacious, swooning sound, playing folk music for people with a hankering for Hyperdub rather than Nick Drake. The 'Lost In The Night' EP is more than just an appropriate soundtrack for 2am chill-out sessions.

▶SOCIAL @thepalaceband
▶HEAR THEM soundcloud.com/palaceband
▶SEE THEM LIVE Leefest (July 11–13), Secret Garden Party (July 24–27)

NME BUZZ BAND OF THE WEEK

Ibeyi

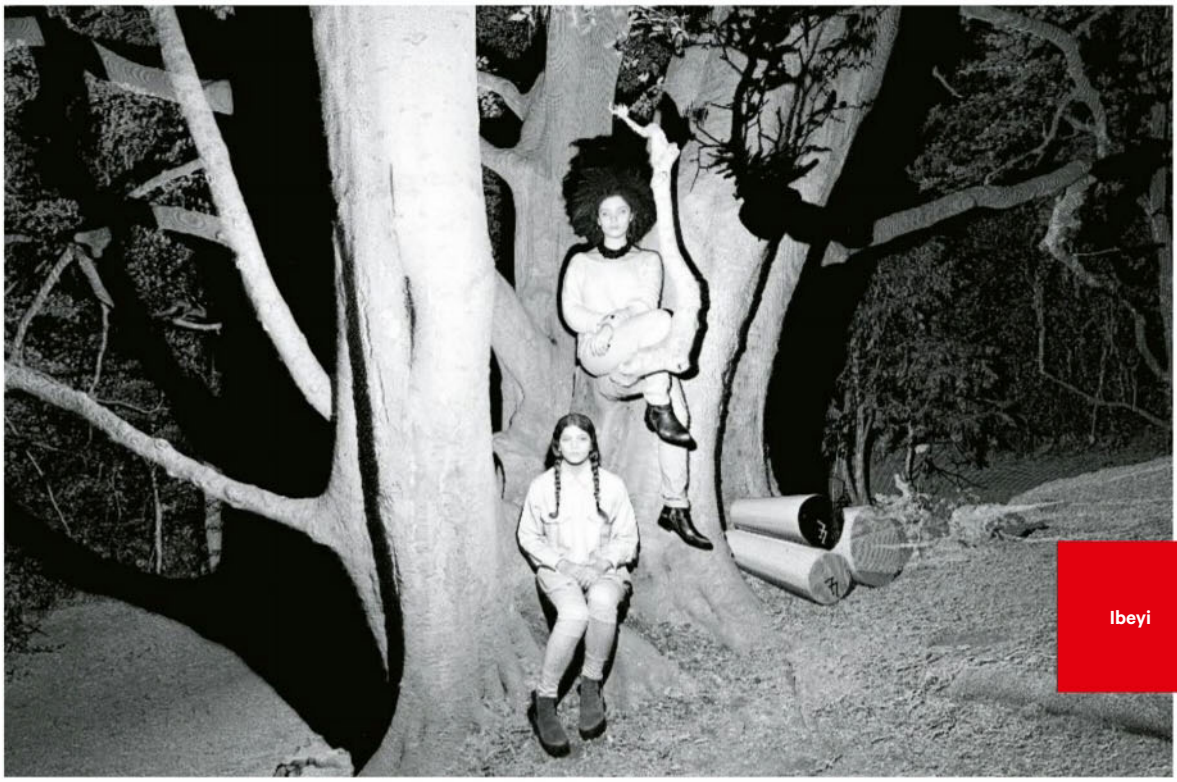
XL Recordings' latest signings are Naomi and Lisa-Kainde Diaz, teenage twins from Cuba who grew up in Paris and make dense, otherworldly sound pieces, singing in both English and the Yoruba language. Daughters of the late conga-playing legend Anga Diaz, they're currently recording their debut album with label boss Richard Russell producing. Their dreamlike, moody debut single 'Oya' is out now and is backed with 'River', a pulsing modern spiritual that draws from experimental jazz as much as it does from James Blake.

▶SOCIAL @ibeyiofficial
▶HEAR THEM soundcloud.com/ibeyi

Ultimate Painting

There's a definite Velvet Underground vibe on Ultimate Painting's debut single. A new collaboration between Veronica Falls' James Hoare and Mazes' Jack Cooper, the self-titled track is understated and gentle, packing a gorgeous melody. Along with their recent endorsement from Parquet Courts, it bodes well for their debut album, due out on October 28.

▶SOCIAL ultimatepainting.tumblr.com
▶HEAR THEM soundcloud.com/troubleinmind/ultimate-painting-ultimate-painting



Ibeyi

▶SEE THEM LIVE London The Windmill (August 17)

We Are Us

Fronted by Maddalena Zavatta and completed by multi-instrumentalist Silvio Pasqualini, the first recordings from Italian duo We Are Us emerged late last year on the 'And This Is You' EP. Standout track 'You' and new song 'My Best Days' sound like Chvrches' Lauren Mayberry fronting Foo Fighters at a full moon party attended solely by vampires.

▶SOCIAL facebook.com/weareusandthisisyou
▶HEAR THEM soundcloud.com/weareusandthisisyou

Heman Sheman

The term 'angular' might have been confined to the indie naughty step for the past few years, but Manchester's Heman Sheman are bringing it back shamelessly. Like The Yummy Fur and Art Brut before them, they're fans of direct, pop-rooted riffing, as evidenced on latest tracks 'My My (Whatever Makes You Love)' and 'Milk'.

▶SOCIAL @hemansheman
▶HEAR THEM soundcloud.com/heman-sheman
▶SEE THEM LIVE London Water Rats (July 16)

Ultimate Painting

Anna Of The North

Norway native Anna toys with Sky Ferreira's solemn romantic streak on her glittering debut single 'Sway'. She's guaranteed to keep her homeland firmly on the musical map if she keeps twisting and warping the dreamlike blueprint of her Scandipop forebears to such gorgeous effect.

▶SOCIAL @anna_ofthenorth
▶HEAR HER soundcloud.com/annaofthenorth

Field Mouse

This Brooklyn quartet are releasing their debut album on July 21, and if lead track 'Two Ships' is anything to go by, you can expect a wealth of dark-pop hooks. With a vintage sound boasting raw post-punk finely juxtaposed with Rachel Browne's delicate vocals, Field Mouse manage assured nods at the likes of The Cure and Elastica.

▶SOCIAL facebook.com/fieldmousemusic
▶HEAR THEM soundcloud.com/fieldmousemusic

Acollective

Straight out of Tel Aviv, this septet emerged from a collective of musicians who took to the streets to publicly jam together. They're now achieving recognition internationally for their colourful and clever gypsy-Radiohead sounds, and with a European summer tour booked to coincide with second album 'Pangea', many more will be won over by their bold experimentation.

→

BAND CRUSH

William Cashion

Future Islands

Ed Schrader's Music Beat

"I'm going for Ed Schrader's Music Beat. The line-up is bass guitar, floor tom, vocals. It's really raw punk rock but it's not just the hard edge, it's also the soft, pretty melodies of pop songs totally broken down to the basic, bare essentials."

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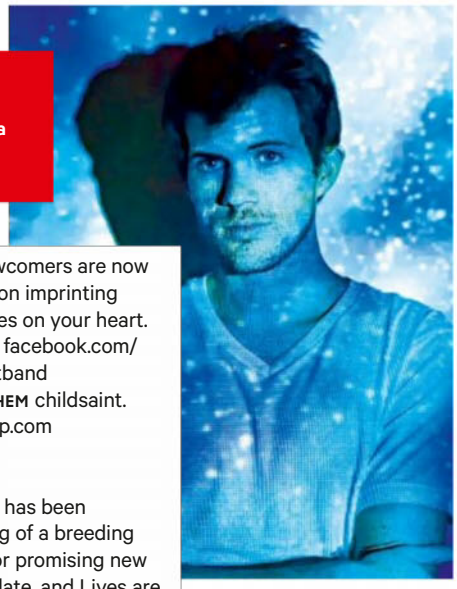

Mesita

▶SOCIAL facebook.com/joinacollective
▶HEAR THEM soundcloud.com/joinacollective
▶SEE THEM LIVE London Birthdays (July 14)

Aleksander

Jesse Belor calls himself a "musical Swiss army knife" – although a few minutes spent with the 18-year-old's recent 'Mah, Jang, Jong!' mixtape reveals him to be far more flexible than an old bit of camping gear. The Brisbane-based newcomer is a dedicated polymath who writes, records, mixes and masters all of his own whip-smart, hip-hop and R&B-tinted tunes; the Frank Ocean-straddling 'Phoenix' is his sleekest work so far.
▶SOCIAL facebook.com/forever.aleksander
▶HEAR HIM aleksanderbris.bandcamp.com

Childsaint

If you listened to Childsaint's 'Gutter Punks' demo last year, you might have been piqued by the thicker-than-fudge fuzz, or you might have been made to feel claustrophobic by the bedroom ambience and the drum machine. 'Dessert' is their first single and it couldn't be more different. Expansive, nuanced and melodic, it seems these Perth newcomers are now focusing on imprinting themselves on your heart.
▶SOCIAL facebook.com/childsaintband
▶HEAR THEM childsaint.bandcamp.com

Lives

Liverpool has been something of a breeding ground for promising new bands of late, and Lives are the newest arrivals at the party. Debut tracks 'White Lies' and 'Short Memory' are a blast of adrenalin – big, fast-paced and packed with layer upon layer of instrumentation. Lives are doing their utmost to make sure you sit up and listen.
▶SOCIAL @LivesLivesLives
▶HEAR THEM soundcloud.com/livesliveslives

OOFJ

LA duo (and real-life couple) OOFJ are a multicultural melting pot. Consisting of South African vocalist Katherine Mills-Rhymer and Danish producer Jenno Bjorrnkjær, the pair met while Bjorrnkjær was helping score Lars Von Trier's *Melancholia*. The chemistry of both their professional and personal collaboration is evident all over debut album 'Disco To Die For'. New single 'Snakehips' combines all the stylised influences of a Winding Refn film with Mills-Rymer's seductive vocals.
▶SOCIAL facebook.com/oofjoofj
▶HEAR THEM soundcloud.com/oofj/snakehips

Goy Boy McIlroy

Goy Boy McIlroy

Citing their influences as "blues, poetry, failure and death", it's safe to say this Darlington quartet are glass-half-empty kind of guys. Channelling a particularly impenetrable kind of gothic melancholy, on single 'Redemption Caramel' they're all dense guitar loops, shoegaze-tinged fuzz and singer David Saunders' Interpol-esque vocal.
▶SOCIAL facebook.com/goyboymcilroy
▶HEAR THEM soundcloud.com/goyboymcilroy

Purple

This Texan group have been kicking around for half a decade, but now they're finally releasing their first UK single 'Wallflower'. Singer and drummer Hanna Brewer leads the track with her snarled and yelping vocals as she convincingly assimilates Bikini Kill-era Kathleen Hanna.
▶SOCIAL facebook.com/purpletexasmusic
▶HEAR THEM purpletexasmusic.com

Radar NEWS ROUND UP

WU BEGINNINGS

Former Wu Lyf members Evans Kati and Joe Manning have formed new band Dream Lovers. A track – the instrumental 'Brasil' – is online at dreamloversmusic.com now. The video features an amazing French street artist performing football tricks filmed by the duo in Paris a few years ago.

GIRL BAND DROP 'DE BOM'

Dublin's Girl Band will release new sigle 'De Bom Bom' on August 29 via Any Other City. Limited to 500 seven-inch copies, the single is the follow-up to their much-praised 'Lawman', and comes after the band play shows supporting Metz and Slint in the UK.

Moodoid

Girl Band

MOODOID ANNOUNCE DEBUT

The French oddballs will release debut album 'Le Monde Möö' on September 1, with lead single 'La Lune' online to listen to now. First rising to prominence as guitarist for Melody's Echo Chamber, mainman Pablo Padovani's previous material was mixed by Tame Impala's Kevin Parker.

BURN BREEDING

One of *Radar*'s favourite new bands of the year, Bad Breeding have announced the details of new single 'Burn This Flag'/'Age Of Nothing'. The band, who turned heads at The Great Escape (we named them one of our top 10 bands of the weekend), release the single on August 25 on the Hate Hate Hate label.

BUZZ WORDS: MATT WILKINSON, LEONIE COOPER, TIM HAKKI, LISA WRIGHT, DAN CARSON, NEIL WOOD, LUCAS FOTHERGILL, JAMES CUNNINGHAM PHOTOS: SAMANTHA HYLLA, CAITLIN MOGRIDGE, BEN BENTLEY

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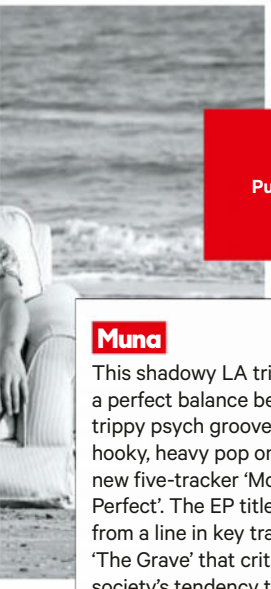


Purple

Muna

This shadowy LA trio strike a perfect balance between trippy psych grooves and hooky, heavy pop on their new five-tracker 'More Perfect'. The EP title comes from a line in key track 'The Grave' that critiques society's tendency to marginalise nonconformists – which gives you a good idea of the solemn world in which these girls operate.
▶SOCIAL facebook.com/whereismuna
▶HEAR THEM soundcloud.com/whereismuna

Mesita

Colorado's James Cooley has been making music as Mesita since 2008, but his most recent effort, 'The Villain', is a must-hear moment of brilliance. Its West Coast-sounding, hip-hop-referencing rhythm section is solid and sleek, acting as a base for the gloopy blasts of electronics that bounce off Cooley's nonchalant vocal.
▶SOCIAL facebook.com/mesitamusic
▶HEAR HIM soundcloud.com/mesita

Mirage

Nineteen-year-old bedroom beatmaker Robin Nydal is Mirage, an anti-folk take on the modern psychedelic songwriter – a kind of crackly Perfume Genius, or a dumpster-diving Kurt Vile. At this point he's something of a mystery, but what we do know is that he lives with his mum in Los Angeles and that he'll be releasing his debut album later this year through Weird World.
▶SOCIAL @robinnydal
▶HEAR HIM miirage.bandcamp.com/

Belgrave

Maudlin synthpop's appeal has been on the wane lately, but young Londoner Laurie Belgrave wants to make sensitivity the sound of the summer with 'Is Love Enough'. Big, bombastic, Hurts-style production and gloomy beats surround Belgrave's emotive vocal; who needs love when heartbreak sounds this slick?
▶SOCIAL @thisisBELGRAVE
▶HEAR HIM soundcloud.com/thisisbelgrave

Alicia Catling

If Lana Del Rey was more interested in finding fairies at the bottom of the garden than Hollywood B-movies, she might sound a little like Cambridge-based Alicia Catling. There are shades of Nico, but also Syd Barrett's willful weirdness in the trippy pop of her second EP 'Sprinkled Pepper'.
▶SOCIAL @aliciacatling
▶HEAR HER aliciacatling.bandcamp.com
▶SEE HER LIVE Cambridge Black Cat Café (July 12), Cambridge The Junction (July 24), London Dublin Castle (July 25)

Radar LABEL OF THE WEEK

In The Red

▶FOUNDED 1991, by Larry Hardy
▶BASED LA
▶KEY RELEASES **The Dirtbombs** – Ultraglide In Black (2001), **Vivian Girls** – Vivian Girls (2008), **Thee Oh Sees** – Warm Slime (2010)
▶RADAR SAYS One of America's mainstays when it comes to nurturing insanely good garage rock and punk, In The Red should be a port of call for anybody interested in lo-fi acts who have ambitions to make it big. They have worked with Black Lips, The Strange Boys and Ty Segall. Need we say more?

NEW SOUNDS FROM WAY OUT

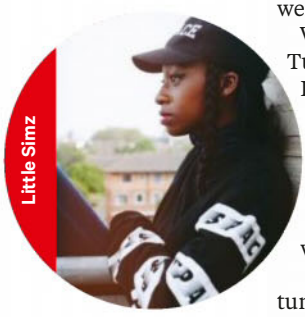
This week's columnist
HUW STEPHENS

GOOD DAY SUNSHINE

The heat really has gone to my head. Everything has gone hazy. *Radar* favourite **Raury** sounds especially great in this weather. He hooked up with his Atlanta buddies OutKast recently and is on the bill for their big homecoming show in September – which, let's face it, is pretty cool.

Son Little has a track called 'Your Love Will Blow Me Away When My Heart Aches', which is one of the best things I've heard in ages. It's pure, heart-spilled-over-the-road soul, and you reach back to press play again before it's finished. Gets me there. In a similar vein, **Rag'N'Bone Man** has a phenomenal voice, and his single 'Lay My Body Down' is enough to make you want to find a river, then go down to said river to pray. He's Rory Graham from Brighton who's previously been in various hip-hop collectives, and he's playing Bestival and Secret Garden Party. It's heart-on-sleeve stuff, and the fact he's doing it all by himself bodes well for the future.

When it comes to beats, **Martyn**'s album on Ninja Tune, 'The Air Between Words' is magnificent. Its fluid, uptight and brave beats haven't left my speakers. And **Georgia**'s (pictured above) tune 'Be Ache' is incredible, a track that twists and turns, her vocals and beats working together beautifully. I like the fact it's quite aggro, too; the sun can mellow you out sometimes but with that can come frustration, which is good to hear in this song.



I went to see **Hawk House** play live recently. Their tune 'Chill Pill' is essential, and their throwback hip-hop style is really refreshing. Straight afterwards I saw **Little Simz** play at the Shacklewell Arms in Dalston, and it was an emotional one. Her style is unquestionable, but the energy in the room because of her humour, her passion and her ridiculous lyrics made it a really special show. She's been rapping since she was nine, America is loving her music, and I think she is the best new MC around.

"Son Little is pure heart-spilled-over-the-road soul. It gets me there"

There are two bands who sing in Welsh that I've been playing on my BBC Radio Cymru show recently too, called **Castro** and **Y Ffug**. They're both from West Wales, and there's a hunger and an anger there that makes for exciting punky records, and also exciting live performances...

Next week: Courtney Barnett

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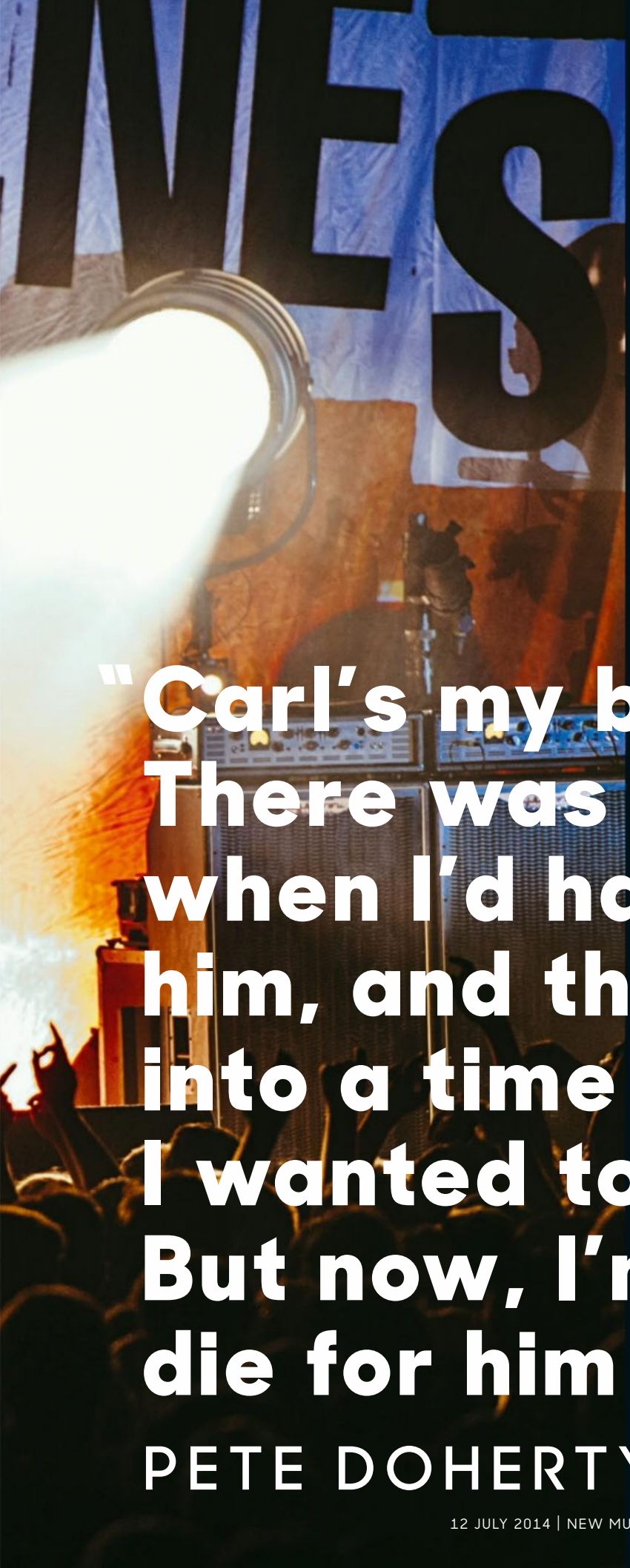
LIBERTI



After the fights and furore, can The Libertines rekindle the spirit and friendship of their past? Matt Wilkinson heads to Glasgow as the reunited Pete, Carl, John and Gary prepare for the greatest gig of their lives

PHOTOS BY ROGER SARGENT AND ANDY HUGHES

"Carl's my brother. There was a time when I'd have died for him, and that turned into a time when I wanted to kill him. But now, I'm ready to die for him again"

PETE DOHERTY

Boys in the band: (l-r) John, Carl, Pete and Gary

wenty-four hours before The Libertines hit the stage at Glasgow's Barrowland Ballroom for their first gig in four years, and Noel Gallagher is stood in a field in Pilton telling anyone within earshot exactly what he thinks of the band. "Listen, man. I can tell you what those gigs will be like, in two words," he spits. "FUCKING AMAZING."

Did he really say that?" asks a surprised Pete Doherty a couple of days later. We're in the centre of Glasgow, around 9am on the morning after the second Libertines comeback show at the Barrowland. "I think I've just decided I love him!"

Just prior to this, Pete hands me a crumpled piece of A4 card and asks me to read it out loud. It's his review of the comeback shows, written especially for *NME* at 6am this morning on his vintage German typewriter – apparently while he still had "one foot in the bath" of his five-star hotel room. You can read the review in full on page 29, but one bit sticks out in particular: "The opening song was 'Vertigo'. And I couldn't really get into it. My hand was shaking so violently. Awful. I felt as though I was balsing [sic] it up bad, and that the lads were angry. 'Pete's ballsing it up again' etc."

There's a break in the page here, for effect.

"Turns out they thought we played a blinder and me in particular."

That payoff, which I read out to Pete as we're driving haphazardly along Glasgow's sleepy streets, sees him jolt upright and emit a satisfied, proud cackle – as if he's still delighted to have won the seal of approval from bandmates Carl Barât, Gary Powell and John Hassall, even after all these years and all *that* history. "It was amazing, man," he tells me quietly. "The Libertines – playing together again. Fucking amazing."

"Ah yeah, the campervan," says Carl of Pete's current favoured mode of transport. "It's a bit like the one off *Breaking Bad*. It's like an RV – a hotel room on wheels. He drove it here from Hamburg! It doesn't go over 50, and one of the windows doesn't close, but it's... well, it's lovely."

Saturday's provisional setlist

Carl's right. Kind of. It does bear a striking resemblance to Walter White's meth lab-on-wheels, and it definitely doesn't go over 50 ("It's a 1986 Peugeot Challenger," Pete informs me, "and I am really proud of it.") But more importantly, this battered old toaster-on-wheels played a key role in the rekindling of Pete and Carl's friendship a few weeks ago, because it was here, in early May, that the duo had their first serious chat in years.

Forget the 2010 reunion: all four Libertines now tell me that, amazing as they found those four gigs, it just didn't feel like a proper band back then. Too many camera crews, too many hangers-on. Plus, at just five days in total, it was a *fucking* short dalliance.

2014 had to be different. This is why, eight weeks ago, after the hoo-hah from the reunion announcement had died down, Carl travelled on his own to Barcelona to hook up with Pete. He says it was probably the first time they'd spent a decent amount of time together as friends in over a decade.

"The thing with 2010 was that we had a fucking film crew there – everything had to be done for a purpose. When it was the two of us in Barcelona [where Pete was curating an art exhibition], we could literally walk, and talk, and take in the sights, and be calm. And suddenly, we remembered where it all came from and what it was about. We tapped back into the same place. We didn't do that so much last time. There was more pressure, people playing up to the cameras, but this time it was really important. I wanted to make an effort to go and see Peter."

"We know we're teetering on the fence with this"

Carl Barât

The first meeting wasn't particularly auspicious: according to Pete, there were bad omens as soon as Carl rolled into view.

"I'd tried to get into a multi-storey car park but it was too low," he says, beckoning me to the back of the van. The top half has very recently, and cheaply, been stapled back on. "It ripped the roof off, even the ladder! So they got a staple gun, gunned it in and it was good as new again. *That* was the day Carl turned up – so the foreboding was not good!"

"But," he continues, "it turns out that was the most disastrous thing to have happened since the gigs were announced. Barcelona

Carl and Pete prepare for the show

was pretty much coming back to the starting point."

The duo played old Libs songs together – 'Mayday', 'The Domestic' and 'Plan A', among others – in a local square, and things went so well that they decided to replicate the same process a few weeks later, in Pete's adopted home of Hamburg. Only this time, John and Gary would be in tow.

"The first night we went to this spanking Italian restaurant," says Carl, beaming. "Pete picked it – right old dinner that was, this trattoria. We spent more time hanging out, rather than playing. It was like The Beatles in Hamburg – we all had bunk beds, all on one floor in a big room! It was fun, as friends. That's what was missing. Other than that, we drunk a lot of mojitos, a lot of prostitutes recognised Pete, no-one recognised John – he got a bit upset about that – and we watched a lot of *Columbo* together. Peter's a massive *Columbo* fan so he got his boxset out.

"We played golf too. Peter got a club from somewhere. I don't mean, like, played golf on a course. We were going round the streets of Hamburg, wanging golf balls everywhere..."

"Before you say anything, no, I don't play golf!" Pete says. "Adrian, my manager, plays golf, and where we were rehearsing there was a driving range next door. But I wasn't allowed in there. I went in to get a drink and they wouldn't serve me. They were like, 'Who's this scruffbag who looks a bit like one of The Libertines?' But when I turned up with all four of us they were like, 'Yes sir, come in sir'. We got a club and a load of balls and went down to the river to have a little knockabout. It's an amazing feeling, you know, just whacking the balls as far as you like with the clubs. Plus, they're fucking good weapons."

"It was four friends with some guitars and a drumkit, so it was coming back to the basic thing which is about friendship and music,"

Backstage japes at Glasgow Barrowland

is John's more stoic take on Hamburg. The calmest, most serious member of all The Libertines, he took to making the tea (Pete: "I said yes every time, just because I think he thinks I'm just some whiskey-guzzling maniac"), ensuring Pete got to bed alright every night, and putting in the extra hours at rehearsals with Gary.

And thank Christ he did – because without the tightness of the Libs' rhythm section, the band would undoubtedly have fallen apart at those two Glasgow comeback shows, where the 3,000-strong crowds at both gigs were insanely up for it.

Sunday's provisional setlist

Behind the scenes,

however, the mood was tentative. There was already a weird atmosphere in the dressing room, concedes Gary, as the band came together for 'heads in'– aka the bearhug that all four of them go into seconds before walking onstage. This is something they've done at pretty much every gig since 2002. But last night – their first show in years – something seemed different.

"It was silent," Gary says. "Nobody said a word. We called heads in. Heads in and eyes. And it was silent. We put our heads together and for the first time, I think ever, nobody said a word. Then we just lifted our heads up and just looked at each other for a second. It was spooky. It was like, what words could you say?"

That discomfiting feeling stayed with the band for their 75-minute set, where from start to finish they were welcomed like demigods by the hysterical crowd. There were bodged solos, forgotten lyrics, messed-up intros (most worryingly on 'Time For Heroes', which Gary missed his cue for, forcing the band to start again, awkwardly) and – out of the 25 songs played in total – just 11 that stuck to the order they were written in on the band's printed setlist. The other 14? They were totally winging it.

That's not to say the gig was *bad* though. Not at all. Unruly as hell, it was mesmerising to watch and featured more than its fair share of jaw-dropping moments, including: Pete twice throwing his cherished black Epiphone Coronet guitar at an unsuspecting roadie to catch (it's the instrument he used on all of 'Up The Bracket', which has spent the last decade locked away at his parents' house), drinks served onstage by John and Pete's girlfriends, Nina and Katia (dressed in red guards jackets), stage-divers galore, and even a lost iPhone that somehow ended up at Pete's feet. Charismatic as ever, he picked up the device, took a selfie with Carl on it and then carried on playing 'The Boy Looked At Johnny' as if nothing had even happened.

The whole gig was chaos, in the best way imaginable. The Libertines' way. But as a bleary-eyed Gary attests the following day, they certainly couldn't play like that in front of 60,000 people in Hyde Park.

"I think it was just about the right side of shambolic," he says. "I think it was more on the good side because of the audience participation. That teased it along in the right direction. If it was minus that, I think people's opinions and perceptions might be different."

Was he happy with the band overall? "Yes and no. It was fine. We're used to that anyway and that's part and parcel of what who we are. When we played [old unreleased track] 'Love On The Dole', for instance, I tried to revert back to how it was originally played. I think it was OK, even with the improvisation midway through, which Pete decided to throw in."

I ask him how confident he is that they won't mess up big-style at Hyde Park, and he can't really answer. "I am somewhat pensive to say the least. It's not the whites of people's eyes that I will be looking for, it will be the whites in the eyes of John, Carl and Peter first and foremost. It's gotta come from us – we can't expect the audience to give it to us. I think at the moment, being honest, we're at 60 per cent. And I wanna be 85, 90..."

"Last night we didn't really know what we were doing," confirms Carl, while even Pete – usually the fly in the ointment in such situations of inter-band views – concedes that the gig wasn't technically perfect. A particularly odd moment occurred when the Barras crowd started chanting the beginning to Babyshambles' 2006 track 'I Wish', with Pete even joining in while Carl and John looked sheepish to his left. ↦

The Cult of The Libertines

The fans and support bands down the front

"It's a fucking grey area," says a guilty-looking Pete later. "I saw Carl. It's like the ex-girlfriend turning up at the wedding or something. Or the current lover – even worse. He was lucky that it's one of the only songs in 'Shambles I've never, ever played live [on guitar]. I couldn't just burst into it."

The second night at Barrowland is more levelled. The band still seem pissed but they're not sloppy. And crucially, it's not at all boring. That spark between Pete and Carl – the unnameable thing that made them so special back in 2002 – is clearly still there as they bop around the stage, pluck fags from each other's mouths, sing nose-to-nose during 'Don't Look Back Into The Sun' and crash into each other throughout the ragaround blitz that is 'I Get Along'. At one point, someone chucks a battered old hat onstage and – inexplicably – Pete catches it with his *head*. It's probably the coolest thing he's done all year, and it sums up the gig perfectly: spectacular, yet fluky as hell.

I go for a piss and find myself faced with a sweat-drenched, pinball-eyed guy.

"This is the best moment of my life," he shouts. "The fucking LIBERTINES!"

Do you know your shirt is ripped, mate?

"Fuck you, man! It's the fucking Libertines!! Fuck you!"

Before he bolts up the stairs and back into the throng, I ask him if he's ever seen The Libertines before.

"Fuck no!"

He says he's 22, which means he'd have been just 10 when the band released 'Up The Bracket'. And what's more, he's not the only person at Barras in that boat – at least half of the crowd here must be in their early-20s; wide-eyed kids who are pissed out of their brains. Even the bands I speak to at the shows are the same – The View, Glasvegas and newcomers Baby Strange are all there, witnessing The Libertines play live in this incarnation for the very first time.

Night 1

Rob, Dudley, 26
"I should have seen them in 2003, 2004, but it was a no-show. Tonight I thought they were good but Carl struggled for the first few songs, whereas Pete actually seemed happy from the off."

Johnny Madden, singer, Baby Strange
"In 2008 I saw Babyshambles here, but it had nothing on The Libertines tonight. I was 11 when they came out, so I think it's good people get to finally see them after missing out before. They've still got it."

Night 2

Kyle Falconer, singer, The View
"I've never seen anything like it. I've seen Oasis 25 times, but that was the best thing I've ever seen in my life. I never saw them [in 2004], I just saw the 'Shambles. It was spectacular."

***This* is what's** going to be key to the band's success in 2014. Coupled with the insane reaction to their Hyde Park gig, which is said to have shifted 20,000 tickets in just one day (compared to Arcade Fire's rumoured 2,000), their reformation has sent shockwaves through the music industry. At Glasgow I see at least one record label head in attendance, as well as the boss of one of the major UK festivals; all but confirming the whispers that these summer gigs could just be the tip of the iceberg for them – just as long as they can hold it together, that is.

But Pete, Carl, Gary and John are obviously confident they can do that, because this week they've announced a run of shows at London's Alexandra Palace to take place in November ("It's right by my house, so it's great for me," laughs Carl). Meanwhile, in Glasgow all four of them go one step further, and confirm that, yes, they *will* make another album together.

"Next year. It has to be," states Carl when pressed for a release date. "I don't wanna just go on the road because then you'll get cabin fever and have an epic fallout. So yeah, I want to keep something fresh coming in. We just need to find the time [to write and record]. But yeah, it's always been the plan."

"We're a unit now," says Pete. "And Carl's my brother. There was a time when I'd have died for him, and that turned into a time when I wanted to kill him. But now, I'm ready to die for him again."

He's off to Russia with Babyshambles straight after Hyde Park, and Carl's wife Edie is due to give birth to their second child in August, so for both of them time is of the essence. In 2004, they decamped to Paris to flesh out ideas for 'The Libertines', and this model is something Pete is keen to repeat in 2014 too. "For some reason in my head, I'm thinking October, November time. That's what will have to happen. Basically it'll have to be like Paris, but in Hamburg, and for a bit longer. I'm well up for it."

But let's not get too far ahead of ourselves here. This is The Libertines we're talking about. They are undoubtedly the most unpredictable, chaotic, tragedy-stricken, fame-hungry, idolised, (potentially) backstabbing and freakishly brilliant British band since Oasis. So let's let them take one step at a time. "We all realise that we're never gonna be that slick, and we know we're always teetering on the fence with this," Carl tells me, and who am I to argue? Besides, if the band can just get through that "humdinger of a homecoming" at Hyde Park, (phrase nicked from Pete's Glasgow review) then their future might just be brighter than it has *ever* been... ■

▶Turn to page 30 for a review of The Libertines' gig in Hyde Park, London

John, Carl and Pete backstage

Pete behind the wheel of his beloved 1986 Peugeot Challenger

"It's back to the basics: friendship and music"
John Hassall

Pete's Glasgow gig review...

In the bath, room 166, Blythswood Hotel, Glasgow. June 2014

Two nights at the Barrowlands and the Libertines revival is upon us..Hyde Park being the humdinger of a homecoming and me with me feet still in water. Bejaysus my ears are still ringing and its 6 in the morning. Random disconnected sentences rattle out of this tidy Tippa 7 shreibmachine..I use the German title for her because she is covered in umlauts. Look: Ö ä Ü .. to say nothing of the 'ß'

The little bell that signals the end of a line is now redundant with this bleedin weird resonant chime that fills my head. Yes, it was fucking loud last night and that's no lie.What else.. well, two specific moments help me to make sense of it all. The opening song was Vertigo. And I couldn't really get into it. My hand was shaking so violently. Awful. I felt as though I was balsing it up bad, and that the lads were angry. "Pete's ballsing it all up again" etc.

Turns out that they thought we played a blinder and me in particular. No accounting for taste. The previous night- the first of the two Barrowlands 'warm up' shows, I reckon was the tighter, the mightier, the more successful Gary thought the opposite... in reality the crowd was so impassioned and partial and pagan in aspect that all quibblings about things as petty as whether or not one played a stinker in a paranoiac, palpitating personal hell become pointless. Saying that I must make a point of swotting up on the old I GET ALONG solo. The other moment forever now frozen in time, like a newborn wooly mammoth wideeyed and very much dead in an arctic ice block, is more uplifting. Dont look back into the sun was joyous and sheeeet ff even the dead frozen mammoth wouldnt have his cockles warmed a tad by the unity and celebratory energy that the old barrowlands sprung dancefloor bounced with...christ my ears are fucked.

Scotland

hilld and sheeps and butterflies
naked boubous running happily in rays of sun sunshine
oups m dreaming ...
see you later

...and Hyde Park: time for heroes

After a week of classic Libs chaos, do they pull off their biggest ever show?

Over 60,000 people watching the Libs

It's lunchtime on the day of The Libertines' biggest gig of their lives and dark clouds are looming. Online, the man who plucked them from obscurity and signed them to Rough Trade in 2001, legendary A&R James Endeacott, is wondering whether or not to attend, while a *GQ* article entitled 'Why The Libertines Reunion Will Be Nothing But A Horrorshow' is doing the rounds on Twitter. Its point is as clear as holy water: this band do not belong on that stage.

Both echo what others have been telling *NME* in the days leading up to Hyde Park. Fat White Family – whose guitarist Saul Adamczewski's former act The Metros owed more than a little to Pete, Carl and co – were so unmoved by it they simply told us to print the following: "The Fat White Family could not care less about the reunion of The Libertines". Another act – a band who've graced the pages of this magazine prominently over the past 12 months – stated that they recently turned down the offer to support The Libs at Ally Pally in September on account of how "uncool" it would be.

The flies in the ointment, though, are the 60,000-plus people who stream through Hyde Park's gates at teatime. Do they give a fuck about band ethics? About the money? About Hyde Park's crappy burger stands or not-exactly-earth-shattering PA system? Doubtful.

Pete and Carl share the mic

And, clearly, neither do Pete, Carl, Gary or John. Things get off to a worrying start for them, with Pete and Carl both uncharacteristically tense during opener 'Vertigo'. They don't arrive with an Arctic Monkeys-style bang, instead ambling onstage and rakishly starting up. Things get worse during 'Boys In The Band', which they're forced to abandon halfway through because of crowd troubles, and for 10 long minutes it looks like the gig could go seriously awry.

But where other bands would let such things blow them off course, The Libertines prosper. 'Time For Heroes' is deployed early – the first mega-singalong of the night – and by the time the sun goes down during, aptly, 'Music When The Lights Go Out', they're showing themselves to be festival headliners to be reckoned with. Most bands who reach this stage compromise the spark that made them so special in the first place – over-rehearsed, stage-managed *machines* rather than the last gang in town. The Libertines stick two fingers up to all of that. They drag the passion and purity of those Barrowlands shows onto the biggest platform imaginable, and in an instant it makes them a million times more exciting, more worthy than any of their peers.

There are moments of brilliance peppered throughout the set: sweet shoutouts to Johnny Marr and the punk poet Jock Scot; Vera Lynn's 'We'll Meet Again' as the walk-on music; Gary getting everyone to sing 'Seven Nation Army' during the downtime; and the frequent, blatant love-ins between Pete and Carl. They end the gig – indisputably it's been a total triumph – by rolling around the floor together, shortly after reciting Siegfried Sassoon's war poem 'Suicide In The Trenches' – long a Libertines staple, tonight it feels even more poignant given the memorials dotted around the park.

But it's 'Albion' where they shine brightest, and in the most peculiar circumstances. Demoed with The Libertines but released by Babyshambles, it's the great lost Libs single that never was, and tonight is the first time Pete and Carl have ever played it live at a proper gig together. It's a shambles when they do – the show has been halted for the third time owing to crowd troubles – but having Carl sing the chorus is a defining moment that effectively wipes the last decade's terrible slate clean. With it, you really do believe that the future could be theirs after all – it just depends how much they want it. ■ MATT WILKINSON

SETLIST

- ▶Vertigo
- ▶Boys In The Band
- ▶The Delaney
- ▶Campaign Of Hate
- ▶Time For Heroes
- ▶Horrorshow
- ▶Begging
- ▶The Ha Ha Wall
- ▶Music When The Lights Go Out
- ▶What Katy Did
- ▶The Boy Looked At Johnny
- ▶Cant Stand Me Now
- ▶Last Post On The Bugle
- ▶Love On The Dole
- ▶Death On The Stairs
- ▶Radio America
- ▶Dont Look Back Into The Sun
- ▶Tell The King
- ▶Up The Bracket
- ▶What A Waster
- ▶France
- ▶Albion
- ▶I Get Along

View from the crowd

Libs fans give their reaction

Alice, 23, London **"I was stressed at the beginning because they kept cutting the songs out, but it was brilliant. I got so emotional during 'Music When The Lights Go Out'".**

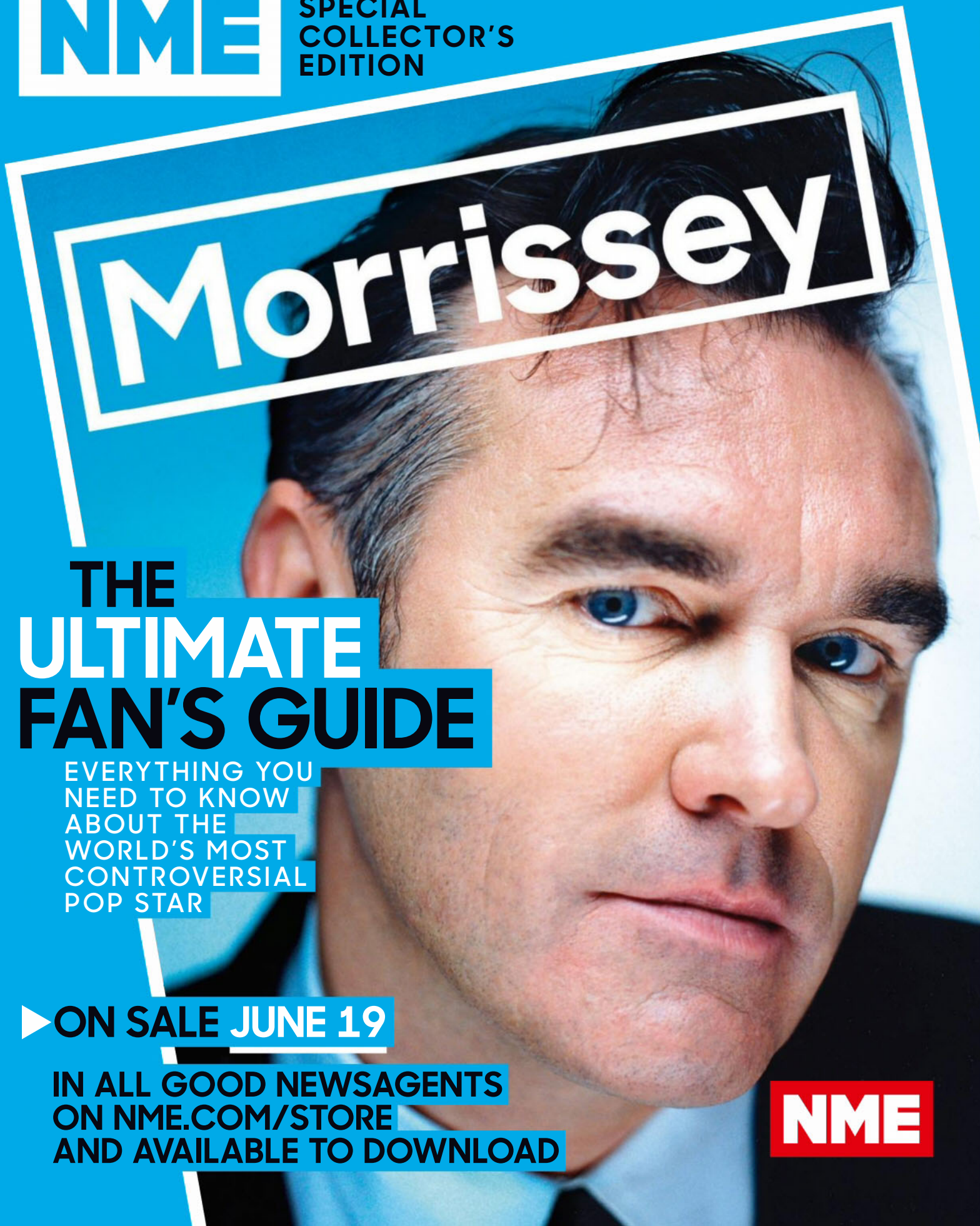
Craig, 28, Camden **"It was pretty fucking strong; they smashed it. I'm an old man – I used to see them back in the day – and although they suit a smaller venue, they were still great tonight!"**

Edie, 19, Winchester **"I've seen Pete three times before, and Babyshambles too, but today was the best I've seen him. It was a shame they had to stop and start, but it was still really good."**

ANDY HUGHES

NME

SPECIAL COLLECTOR'S EDITION



THE ULTIMATE FAN'S GUIDE

EVERYTHING YOU NEED TO KNOW ABOUT THE WORLD'S MOST CONTROVERSIAL POP STAR

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NME

The l

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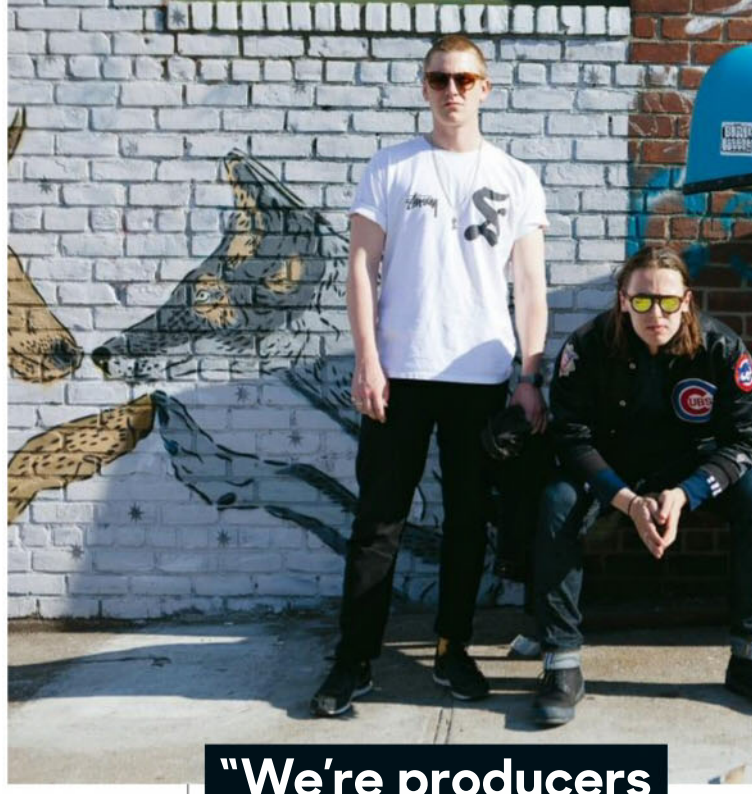
aw of Jungle

With Jungle wowing crowds on both sides of the Atlantic, Al Horner meets the the soul-funk collective in New York to dig behind their cool veneer and unearth the roots of their swift rise

PHOTOS BY MATT SALACUSE



Deep in a suburban scrum of junkyard lots, red-brick houses and bars in Philadelphia's Callowhill borough, Jungle are about to take to the stage at the hip, saloon-styled Union Transfer. They open tonight the same eerie way they have done every night on this US tour, which began in Los Angeles 10 days ago. First, the lights suddenly fade to black, leaving the 800 people inside lit only by the red neon glow of the fire escapes. That's when the noises start – thick, rumbling rainforest sounds that cackle over the crowd, leaving the throng to stew in darkness and drones. It feels a bit like a performance art piece: an adaptation of *The Jungle Book* as framed through the malevolent imagination of David Lynch. Eventually, the mysterious west London crew file onstage, and their vivid future-pop carnival erupts. "PHILLAAAAAAY!" one of the two shadowy figures in its centre crows loudly as they rev into the Morricone spaghetti western shivers of opening instrumental 'Smoking Pixels'.

These theatrics are typical Jungle, whose rise to becoming Britain's most hyped band feels carefully scripted by the two childhood friends at its core. Not that they'd admit it. "It wasn't like we had an evil masterplan for all of this, but people are obsessed with the idea we did," says nonchalant knot-topped producer Josh Lloyd-Watson when we meet in New York the day before, a short walk from the Bowery Ballroom, where they'll play that evening. Josh is decked in baggy blacks: skater jeans, backwards cap and Kanye-ish hockey jersey. Opposite him in similar skatewear, sipping a coffee and courteously attempting to ignore the World Cup game on the hotel lobby bar's TV, is Josh's quieter sparring partner in production, Tom McFarland. Until recently, these names had been a closely guarded secret. Late last year, as buzz grew around Jungle's soulful, street-smart sound – like TV On The Radio digging through dusty crates of 1970s funk and disco 12-inches, or Shuggie Otis stumbling stoned and saucer-eyed around Studio 54 with Jamie xx – so did their insistence on anonymity. They refused to be photographed, played live obscured by thick clouds of mist, and referred to themselves as simply J and T.

"Why does it matter? I mean, really, how does knowing who we are and what fucking cereal we eat or whatever change how the music sounds?" says Josh, grinning. "The point was to let the music speak for itself, for it to be something bigger than a couple of fucking... *guys* from west London. It's a philosophy." He pauses, an irony dawning on him. "Conversely, [withholding our identities] probably made people talk about us as people more than if we hadn't bothered. It's like we've spent the entire last few months explaining in music magazines why we don't want to be talked about in music magazines."

"We're producers, first and foremost. We're kinda shy," adds Tom, launching into an enthusiastic rant about wanting to emulate late, great hip-hop producer J Dilla more than hog any kind of limelight: "He took from so many different sounds, times, environments and cultures. I think he really allowed us, and other bands like us, to make a record with a massive spread of sounds and feel OK about it. He's a massive influence on us, maybe the biggest."

"We're producers first and foremost. We're shy"
Tom McFarland

Dig into the duo's past, however, and this seems like half the story. Jungle shot to prominence in late 2013 following two smart, self-directed videos that entwined American B-boy culture with London council estate grit. It's a culture clash that also saturates their incoming debut album, due out on XL on July 14: from the bruised R&B of 'Drops' to the adrenalin-rush funk of 'Julia', the album is a suave, impossibly danceable essay on obsession, excess and inner-city ennui, threaded with distant police sirens and ambient noises from bustling streets. An easy frontrunner for the sound of the summer, every song imagines a different exotic place, says Tom. "'The Heat' is like, 'What would Jay Z blast driving with the roof down through downtown Brooklyn?'" he explains, mimicking cruising with one hand on an imaginary wheel.

But McFarland and Lloyd-Watson's backgrounds are far removed from the cultures and music they mine together as Jungle. After growing up in Shepherd's Bush, the pair met aged 11 at Hammersmith's Latymer Upper, one of London's most prestigious private schools. There, they'd trade Pokémon cards after class, before discovering music together as they entered their teenage years, obsessing over bands like The Strokes and learning Red Hot Chili Peppers songs on guitar. A 2011 blog post from a former classmate of the pair alleges that being at the school put them on the fast track to fame; that they shared classes with members of the then-nascent White Lies and James Street, son of Smiths producer Stephen Street, to whom they gave demos. Around 16, Josh began harbouring ambitions of a rock-star life, as evinced in an embarrassing 2006 *Guardian* feature about young people not wanting to grow up in their parents' shadows. "If everything pans out I'll be touring the world," he's quoted as saying. "I want to be bloody famous and successful. I don't want to care about anyone else. I'll be backstabbing if I have to."

He's not this ruthless in person, or at least not any more, batting off the suggestion that an appearance playing recent singles 'Time' and 'Busy Earnin'' on late-night chat show *Jimmy*

POONEH GHANA

Kings of the swingers

Meet some of the other major players in Jungle's world...

Fraser MacColl

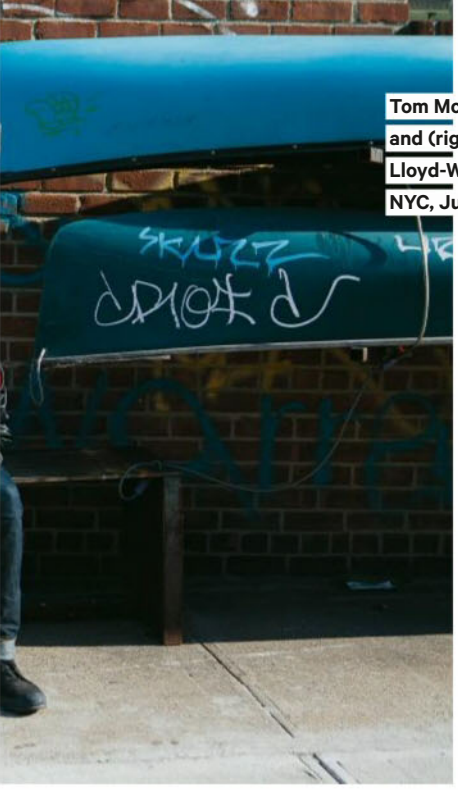
ROLE Guitarist
FROM Kingston
Tom: "I've known Fraser since he was 16. We were in Born Blonde together, and he's just supremely talented. He's cousins with Jamie MacColl from Bombay Bicycle Club. The guy just knows his instrument so well."

Rudi Salmon

ROLE Backing vocalist
FROM Shepherd's Bush
Tom: "She's a Shepherd's Bush girl. I've known her sister for, like, 12 years, so knew her through her. She's got this incredible, powerful but fragile vocal that just blows me away and really adds something onstage."

Dachiya Atkinson, aka B-Girl Terra

ROLE Breakdancing star of their 'Platoon' video
FROM Wolverhampton
Josh: "It's just crazy how she can move like that. She kind of became Jungle for us after that video. If I tried to spin on my head like that I'd probably seriously injure myself."



Tom McFarland and (right) Josh Lloyd-Watson, NYC, June 21, 2014

Kimmel Live a few days earlier, beamed into two million American homes, marked any kind of tipping point into stardom for them. "What, suddenly we're certified just because we've been on American telly?" he snorts. I ask them whether the fact they both come from families with media backgrounds (Josh's parents worked in advertising and PR; Tom's dad was a journalist) helped shape their marketing savvy. "I really don't think so," says Josh.

While on the road in the States, the band have been plotting a video for new single 'Time'. "We've always made videos," says Tom. "To me, there's something really exciting about them, and having a chance to create an aesthetic. It's the reason we'll never do a boring performance video. If we did a video now that was just us playing into a camera, everyone would be a bit like, 'Uh, well that's crap!'" The duo's clips for 'Platoon' and 'The Heat' feature black performers – six-year-old breakdancer B-Girl Terra and roller crew High Rollaz respectively. They were vital in breaking the band, and so successful that many fans initially mistook High Rollaz for the band themselves. "Yeah, it was funny!" says Josh. "If we had those roller skills as well as being able to make music, we'd be straight on *Britain's Got Talent*."

Jungle added to this confusion in December when, in lieu of a press shot, they used a still of High Rollaz from 'The Heat''s video. It led to a *New York Times* article in March, which suggested that two white guys naming a band Jungle, with all the word's racial baggage, and "putting black faces on the packaging [leaves] a queasy aftertaste". Josh dismisses the idea, hunching forward in his seat. "Honestly, that's not something we even thought about. I don't think anyone who sees Jungle and sees what it's about would think that."

When I ask Tom about it, he sounds genuinely saddened. "That's an opinion, and that's fine. I actually think the accusation is racist in itself. But America has so much more racial tension than where we're from. It's way less racially stable. We grew up in Shepherd's Bush, where it's such a mix of different people that it really didn't enter our thoughts at all when it came to our music, our art. We thought the piece was quite sad, actually – pretty sensationalist, to tell you the truth."

On the John Peel Stage at Glastonbury, June 27

View from the front

US and UK gig-goers give their reactions

New York
Damon Tresto, 23
"It was pretty hot and sweaty in there! The whole post-punk disco thing they have going on, it's got this energy that just had the entire place moving."

Philadelphia
Lauren Fisher, 21
"It was good. I find them a little precise on record, like they've been made in a lab or something, but seeing them live, they're a lot looser and more spontaneous."

Glastonbury
Justin Leung, 29,
"Best band I saw all weekend. I thought they were gonna be a bit of a fad when I first heard them, but they could be on the Pyramid Stage next year. Such good vibes in there."

Later that night, I catch them at the Bowery Ballroom. The atmosphere is electric. Their last show in New York, at the Lower East Side's smaller Mercury Lounge (where The Strokes got their break) in March, was "wild as shit", one punter tells me as she queues for tonight's show. Tickets on secondary ticketing sites were going for up to $60. Tonight's even wilder, a hip-swaying frenzy from the moment Jungle hit the stage wearing matching bomber jackets emblazoned with the group's logo on the back, swamped in moody green and orange lighting. For an act that started only a year ago, they're as enticing a live band as you'll see all summer, ditching the gauzy, detached cool of the record for something wilder in the flesh: 'Busy Earnin'', for instance, becomes an eight-minute wigout that sees Josh and Tom down their instruments to thump floor toms over carnival whistles before a cacophonous climax. With more than 1.5 million plays on Spotify in two months, the song's their anthem, though fans attach their own disparate meanings to it. "It's weird, a lot of people seem to have thought that song's this celebration of making money when it's completely the opposite," says Josh. "It's about that fear of spending your life chasing a career you don't really want."

It's something Josh and Tom know a thing or two about. Before Jungle, they toiled for three years as members of Britpop-styled group Born Blonde. The band signed to major label Mercury, but were dropped and disbanded before putting an album out. Was the mysterious approach they took launching Jungle a way of detaching themselves, in today's everything-archived YouTube age, from their previous music?

"It did help, yeah," says Josh. "We weren't, like, fretting about it, but I don't think we wanted to be seen as responsible for that project. It's not something we wanted to take forward."

"If Born Blonde was our band, we'd take responsibility for it," says Josh. "But it's like the guy from Pond. Wherever he goes, he's *that guy* from Tame Impala." Sometimes, he explains, you want to be judged on your own merits – which is why their own record is free of any collaborations. "The Child Of Lov released a great album, but he was overshadowed on his own record by the guests," Josh says. "If we had Snoop on the album, you'd be asking us right now what sort of shit we got up to with him, how many blunts we smoked." Instead they kept 'Jungle' a closed-off affair, burrowing deep into a shared subconscious forged over 15 years of friendship. "When you try to write lyrics, it never happens, so we just sorta laid words over the music and looked back afterwards at what the meaning was."

"It was never our band, never our music," Tom adds. "It was someone else's band and we were essentially just session musicians. We played the part but it wasn't our thing and we weren't happy. Jungle is the music we always wanted to make."

The week after the New York and Philadelphia shows, I'm in the crowd again as Jungle make their Glastonbury debut at 1pm on the John Peel Stage. This time, there are 10,000 people alongside me, and the reaction is *unreal*: the crowd's already standing, but they get the equivalent of an ovation after 'Busy Earnin'', the crowd whooping and applauding for well over a minute. "Fuuuucking hell!" Tom says into the mic when they finally quieten down, losing his cool for a second. "This has been fucking amazing!" adds Josh.

"It was insane," Tom tells me afterwards. "The energy in that tent, to have so many people going nuts, especially in 'Busy Earnin'' and 'Platoon', it was pretty emotional. I felt ill for like an hour afterwards, sick from the adrenalin rushing around my body. Fucking nuts, man." He might want to get used to that feeling. Jungle's party is just getting started. ■

ROBYN & RÖYKSOPP ON THE TILES

Robyn & Röyksopp have united to form a dancefloor-destroying machine. Jeremy D Larson meets them in earthquake-stricken Mexico before they make their UK debut

PHOTOS BY BRINSON + BANKS

Just after sunrise in Mexico City in mid-April, a 6.1 magnitude earthquake strikes roughly 200 miles away from where Robyn and Röyksopp's Torbjørn Brundtland and Svein Berge are currently filming the video for 'Do It Again', the lead track off their new mini-album of the same name. Set up inside a 350-year-old disused building, Torbjørn sits at an old piano and feels the keys start to slip from underneath his fingers. Svein tap-dances in the background, already a little too buzzed on Mexican spirit mescal to really notice. The director, acclaimed Danish filmmaker Martin de Thurah, yells 'Cut!', and the cast and crew evacuate onto the cobblestone alley while they wait for it to stop, the ground swaying back and forth. The interlopers panic while the locals remain nonchalant, the tremble barely registering.

'Do It Again' seems worthy of their tectonic Mexican greeting. In just five songs, the album digs into our relationship to technology and conflicting ideas about the permanence of life on Earth. It bristles against modern dance music's maximal tendencies and dismantles gender stereotypes. Above all, it *bangs*. Essentially it's a quake all of its own: it's already gone to Number One on the US Billboard Dance/Electronic chart, and peaked at Number 20 in the UK Albums Chart, no small feat for a mini-album. In their respective two-decade careers, it's among the best-received work they've ever done. Next week, they'll play Latitude – the only UK date of a tour that celebrates both individual acts with 30-minute solo shows from each (with new material), before unveiling their collaborative prowess in a joint 40-minute closing set.

The energy the three of them share on today's shoot is infectious. One minute they're scampering down an old staircase singing Queen songs, the next they're wondering how they'd adapt to an imminent technological takeover of the world. On 'Do It Again' they chose not to take the easy road – instead they wanted to find the alchemy between Robyn's flawless pop melodies and Röyksopp's intricate instrumentals and make something that flew into the face of convention and expectation.

"We have sometimes compared our music to making a loaf of bread," says Svein. "Where you do not necessarily taste the difference of the ingredients – like, 'Ooh, you can really feel the wheat or the sesame seeds in this one' – you just feel the whole thing."

"That is so very, very Norwegian," Robyn says, laughing.

"It *is* very Norwegian," says Svein without missing a beat, mockingly proud. "It's very specific to the two of us. It's very sexy, bread."

Norway's Röyksopp are more renowned for the ambient sound they pioneered on 2001's ubiquitous 'Melody AM' than intelligent dancefloor fillers à la Robyn. Yet together they've had a successful partnership, spanning back to 2009 when the singer otherwise known as Robin Miriam Carlsson appeared on 'The Girl And The Robot' from Röyksopp's 2009 album 'Junior'. There, they triangulated the sweet spot between them through trial and error. The song started as a lush, laconic instrumental that Röyksopp sent over to Robyn. Robyn sent it back, unsure where her vocals would fit, which triggered an endless, slightly maddening-sounding process of revision. Eventually, it led to the hit collaboration, sounding nothing like the original sketch. The following year another collaboration, 'None Of Dem', appeared on Robyn's 'Body Talk Pt I'. "It's just so interesting to work with people who are so specific," says Torbjørn, "and also who can say that something is not good enough."

Five years later, the success of 'Do It Again' is a result of a tried-and-tested formula of honesty, and a willingness to just scrap whole ideas. The process also served as a retreat for the three of them, letting them get out of their usual routines and write in a no-pressure, semi-secretive environment. In the summer of 2013, after two years of touring her breakthrough 'Body Talk' album trilogy, Robyn started regularly decamping to Röyksopp's hometown of Bergen. She was eager to get back into the studio but in no place to do it alone. For someone who's struck out on such a triumphantly independent path since leaving teen pop stardom behind, it's

ROBYN

▶**FULL NAME** Robin Miriam Carlsson
▶**FROM** Stockholm, Sweden
▶**ACTIVE SINCE** 1994
▶**ALBUMS** 'Robyn Is Here' (1995), 'My Truth' (1999), 'Don't Stop The Music' (2002), 'Robyn' (2005), 'Body Talk Pts 1/2/3' (2010)
▶**EARLY DAYS** Robyn was a child star in Sweden, voicing characters in animations and performing on family TV shows before she was discovered by Swedish singer Meja and signed to the BMG label.
▶**NOW** After splitting with BMG in 2004, Robyn took a new electropop direction, started her own label, Konichiwa, and became one of the world's most iconic pop stars.

"I HAD THERAPY AND JUST STARTED LOTS OF I HAD IDEAS"
ROBYN

RÖYKSOPP

▶MEMBERS Torbjørn Brundtland and Svein Berge
▶FROM Tromsø, Norway
▶ACTIVE SINCE 1998
▶ALBUMS 'Melody AM' (2001), 'The Understanding' (2005), 'Junior' (2009), 'Senior' (2010)
▶EARLY DAYS In the early 2000s you couldn't move for hearing Röyksopp's 'Eple' and 'Poor Leno', singles from their 2001 debut, 'Melody AM', which epitomised the era's chill-out-heavy (ie quite boring) sound.
▶NOW Röyksopp have since shied away from the spotlight, releasing more serious records and collaborating with the likes of The Knife/Fever Ray's Karin Dreijer Andersson.

curious that she decided to start collaborating now: she's also recorded a few songs with Kindness, and completed an EP with her bandleader Markus Jägerstedt and Christian Falk, a founding member of Swedish punk legends Imperiet, due later this year.

"I was super-tired and kind of depressed and had started therapy," she says. "I really wanted to make music, and I had lots of ideas, but I didn't want to force anything, or create a concept of what the next album was going to be; I just wanted to collaborate with people."

In Bergen, Robyn wasn't merely considering science and future civilisations with Röyksopp. She was taking stock of her personal life, having just ended a long relationship with her fiancé and begun a new one with her long-term video director. "I think it's important to explore [break-ups]," she says. "Of course you shouldn't become an alcoholic or a depressed person who stays depressed, but I think the exorcism of those parts of your life is really something to value and to use for yourself."

The album is also a bit of a stop-gap for Röyksopp, a precursor to their forthcoming fifth studio record, due out this autumn. Although they're more secretive about their personal lives, they will admit that the collaboration was rejuvenating. "We stole a piece of the sun called Robyn and dragged her into Bergen," says Svein. "We had our things to deal with on a personal level, Torbjørn and myself. And Robyn. And it's a good thing to just sit together and have no inhibitions – there's nobody expecting anything from what we are about to do here."

Together in the privacy of Bergen, the three of them slowed the world down so they could finally look inward and figure out how to get back to normal. "You put in your emotion," says Robyn. "You put some weird, fucked-up concoction and some kind of mystery in there and then other people decode it. That's what connects you, that decoding process."

If that sounds cryptic and insular, the results convey essential human messages. On 'Sayit' Robyn commands "*Say it!*" and "*I want you to!*" through effects that sound like a brittle dial-up modem, returning her to one of her favourite topics: the duality between humans and robots. She admits that it's really about "as a woman, teaching a guy how to evolve in a relationship". Meanwhile, 'Do It Again''s title track uses the language of doomed romance ("*And then we rise from the moment we fall/ The anticipation, you know it's like mmm-mmm/Wait for it, wait for the build up/And then let's do it again*") to make a wry comment on the current state of EDM, while at the same time playing around with the genre's cinematic build/drop structure. With a coy smile, Röyksopp admit that there might be an underlying joke going on in the song.

Robyn sits opposite Torbjørn and Svein in the trailer, everyone a little tipsy from the constant stream of mescal. "You have to question these things," she says, philosophically. "Otherwise it takes over your life. You become a victim of it instead of changing it into something that carries you and opens up instead of conserving things that nobody really wants." She laughs at herself, not wanting to come off pretentious. "This needs to happen now. Dance music is so maximised and it was a way of bringing it inwards again and slowing it down and taking it in, to be more receptive in a way." ■

Torbjørn Brundtland, Robyn and Svein Berge

Keith Flint in the abandoned Aldwych tube station filming the 'Firestarter' video

FROM THE VAULTS

Up from the underground

NME, 23 MARCH 1996

Twenty years on from the release of 'Music For The Jilted Generation', we revisit Johnny Cigarettes' classic 1996 interview with The Prodigy on the set of the band's first video after that era-defining album

PHOTOS: DEREK RIDGERS

"MUMMY! That man's got purple hair!" A distressed child whines and tugs at her mother.

"Sssssshhhh!" whispers the woman. "Don't look at him!"

"Noooo, MUMMY!" insists the girl. "He's got all pink bald bits! He looks like Ronald McDonald!"

"SSSSSHHHH!"

It's too late, he's seen her! He sticks his studded tongue out, waves his fingers and utters, "Coooeee!"

"CUT! CUUUUUT FOR FUCK'S SAKE! Keith, love, can you stop wandering out of shot? And remember to mime all the words this time..."

The man behind the tracking camera is attempting to capture the primal nature of Keith Flint. The video is for The Prodigy's new single, 'Firestarter', and it's being filmed deep in the tunnel of a disused London Underground station, amid thick, choking clouds of dust. We all cling to our barely adequate paper masks, but Keith makes his vocal debut on 'Firestarter', and so must breathe it all in for the 12 or so hours it takes to finish the filming. He plays a psychotic dancing clown who, as a result of a freak electrocution at an Essex rave five years ago, becomes permanently wired with "the buzz", bent on inciting chaos and infecting the youth with his feverish, bad craziness. It's long since become impossible to tell where mild-mannered Keith Flint ends and Keith Prodigy, The Firestarter, begins.

"People say Keith looks insane these days," shrugs Liam [Howlett]. "But he's been insane for five years! He was insane the day I met him dancing in The Barn in Braintree. People only started to notice when he dyed his hair."

Presentation is a high priority for The Prodigy, possibly the only successful band in Britain who refuse to appear on *Top Of The Pops*. It's not a "real vibe" is their argument. But Keith has something more to say.

"TV corrupts people. A lot of acts get that little break and they change from T-shirt and shorts to designer stuff, swanning around like arseholes. To me Goldie and Björk are like that. Goldie's coming on as the bad boy of the jungle scene and next thing you know he's giving an award to his girlfriend at the Brit Awards. Now, to me, that was as sickening as Michael Jackson and Lisa Marie Presley."

"Nah, that's bollocks, Keith," Liam corrects. "I've got respect for Goldie, because all he's doing is bringing a music that's actually quite small to a new audience. He hasn't sold out."

"Sure," says Keith, trying to dig himself out of the hole. "But I'm just saying, you put a camera in front of someone and they do something a little bit cheesy. It's just the hypocrisy, man. If you slag off the mainstream when you're small, you shouldn't embrace it later."

Just imagine the nationwide tea-choking that would be induced by Keith Prodigy appearing on *Top Of The Pops* at 7pm on a Thursday evening...

"Well, the old ladies love it! I get so many coming up to me going, 'Nice one, love yer hair, are you collecting for charity then?' They know life's too short, so you might as well live it."

He pauses in anticipation of a profound thought: "The best statements these days are the quieter statements." Upon which, he adjusts his nose bone and applies more hairspray to his purple hair-horns. Then he goes downstairs to roar maniacally into a camera lens for an hour.

> **"Keith was insane the day I met him"**
> **Liam Howlett**

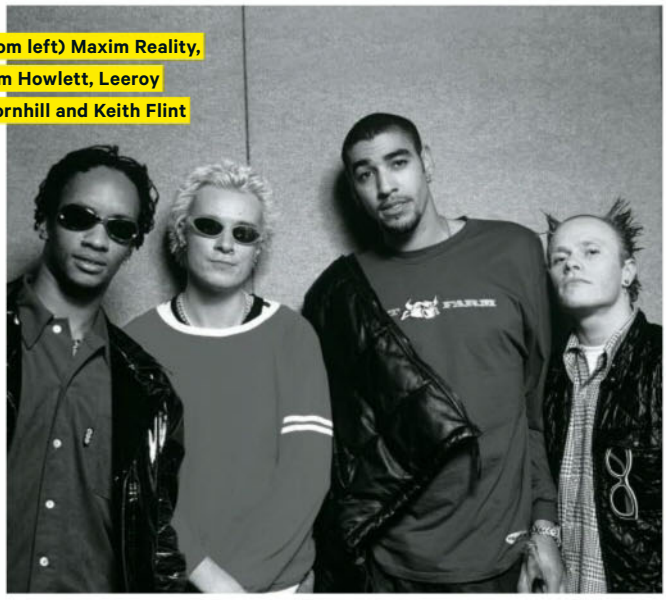
> **"We want some**

fackin' beer, and we want it now! What? Oh, anything I can get fackin' lashed with. Oh yeah, and bring me a whore back with you... right... who wants a fackin' fight, then?!"

Ladies and gents, meet Leeroy Thornhill. The charming, debonair face of The Prodigy.

"'Ere, got any African in yer?" he asks the make-up artist. "Well, d'yer want some? Hur hur hur!!!"

↦



(From left) Maxim Reality, Liam Howlett, Leeroy Thornhill and Keith Flint

Dancer Leeroy is offset neatly by vocalist Maxim Reality's feline cool, in the same way Keith's exuberance is offset by Liam's arrogant genius. Like the great rock'n'roll bands, they can be carved into four distinct personalities.

Today, Leeroy wins the moaning child award. The gargantuan pressures piling on his fragile shoulders are becoming too much.

"It just gets on top of you. You say time and time again that you don't want all the attention, and then you go on tour to Australia and a journalist follows you around for nine fackin' days! So you're out every night, and you get back to Braintree and it's ummmm... find somefink to do! All these straights say, 'Famous people are paid by the public, so they're public property, so they should put up with it.' Fack that, man, I don't even wanna be famous!"

Rock'n'roll is a ruthless and demanding mistress. And you thought [Happy Mondays dancer] Bez had the easiest job in the world...

"Right, you fackin' better get one fing straight right now, right? We're not fackin' Bezes, alright?" says Leeroy.

"We're all, like, talented," asserts Maxim with a scowl. "I mean, we all love Bez, he's great, but we do stuff in our own right. I've been MC-ing since I was 14, and if I wasn't in The Prodigy I'd be in another band. Liam's a genius, the best there is at what he does, right, but without us it wouldn't be in people's faces. We put so much into it, and people just don't understand."

"Maxim's got a hip-hop album coming out later this year," chips in Leeroy, supportively, "and I'm hopefully gonna be on it."

What, dancing?

"Nah, fack off," he snaps. "We wanna build it up so The Prodigy's like a Wu-Tang type vibe, everyone doing their own thing as well as the main band."

"If people say we killed rave, then it was worth killing"

Liam Howlett

With more than a hint of Essex arrogance, Liam reflects on The Prodigy's beginnings. "If anything, it was too easy for us. Everything we put out would end up in the Top 10. I got bored."

In the grand tradition of rock'n'roll artistry, he felt the urge to screw around with his creative processes. "I was stuck in a formula by the start of '93 and it was working perfectly, but I had to do something different. So I wrote 'One Love'."

This was the watershed that sent The Prodigy towards a revitalised philosophy of dance music, and made them the band for a multicultural generation in search of a new rock'n'roll. The band's native environment is the communal live arena. This in itself is unorthodox, revolutionary even, given the faceless, techno-art snobbery and bland, chart-house fodder that has prevailed since the rave scene dissipated. The Prodigy are populist and anti-purist, escapist and inherently political, charismatic and enigmatic, a band and a boffin, rocking as well as raving.

"The audience can relate to us as people onstage. I mean, that's why Oasis are popular. They're a geezers' band. They can't relate to four poseurs just out of performance arts school," reasons Liam.

"We were never a techno band," he sneers. "I've never been into techno at all. I never gave a toss about Kraftwerk. They're futuristic German boffins behind their fackin' keyboards. We're an alternative dance act for the '90s. People are still going out and dancing, takin' Es and stuff, but it's to shit house and jungle. Rock music's come back in – people want to go out and see a band now, they need to relate to something human."

"The drugs vibe has changed as well," adds Keith. "It's got to the point where, if you go and smile at someone, instead of shouting, 'Are you on one?' he's just as likely to whack you round the head with a baseball bat 'cos he's on charlie!"

"I don't mind, though," rejoins Liam. "Because the vibe is never meant to last. Rave lasted longer than punk. And anyway, when you play in front of ravers you can play anything you fackin' like – you could loop your farts and play that, as long as it's got a bassline and a beat. We're going back to the alcohol crowds now – it's far more challenging. If people say we killed rave, then it was worth killing, because we're having a great time now."

And it doesn't look like anything can threaten that spirit. Not even the Criminal Justice Act, the cause célèbre of '95 and a thematic touchstone of 'Music For The Jilted Generation'.

"It's a fackin' joke if you ask me," snorts Liam. "It's hardly affected the scene at all. They've only arrested four people or something. The dance scene is still as big as it ever was.

"People think we support all those sort of causes. I had this idiot ringing me up asking if he could use 'Break And Enter' as the music for the M11 protests. I said no, and he says, 'Don't you support the Criminal Justice Act protests?' and I said, 'Yeah, but I support the parties movement, not any other movement.' So he went to the papers and there was headlines saying 'Prodigy Jilt Their Generation'. But the thing is, I don't give a toss about road protests. I don't live up a fackin' tree, I'm not a traveller – I don't care about those people."

This is the bloody-mindedness that got The Prodigy to where they are today. There's a unique kind of musicality that sets them apart. There's about six tunes interwoven in tracks like 'Break And Enter' or 'Voodoo People', and even the beats have a certain improbable melody to them. Even within their most brutally percussive breakbeat moments, there's an organic, funky feel that has more in common with modern hip-hop and traditional black music.

This may well have been the connection that allowed The Prodigy to build a following among a rock crowd, without burning bridges from the dance scene that spawned them. Or was it just a meeting of minds?

"We're a dance band with a rock attitude," explains Liam. "That's what sets us apart. We absorb hip-hop and dance beats, energy and hard impact. That's the Prodigy sound." ■

'MUSIC FOR THE JILTED GENERATION'

The original (abridged) NME album review

What Liam Howlett has managed to do is cut across entrenched class and racial barriers to soundtrack the lives of those under siege by the Criminal Justice Bill. It starts with a voiceover from a harassed Hollywood gangster, cuts in to the sampled crunch of breaking glass mixed with heavy beats, and ends, almost an hour later, with the voice of the Hal computer in *2001: A Space Odyssey* reporting a malfunction in its semi-human mind. In between, The Prodigy show you don't need elaborate texts to send a message across, just hints by way of titles, sampled dialogue, and a wide-ranging musical mood that fires the imagination. There is a distinct identity here, clarified by recurring motifs, juddering breakbeats, wild electronic noises and the actual 'shape' of the tunes. When you hear 'The Heat (The Energy)' and a sound effect akin to someone saying "wanker, wanker", you know Liam Howlett doesn't always take himself seriously. He does not want to be a spokesman for his generation but, by default, he's ended up as a spokesman for degeneration – sending eye-witness accounts from the war between the authorities and Britain's multi-hued youth. ■ DELE FADELE

9

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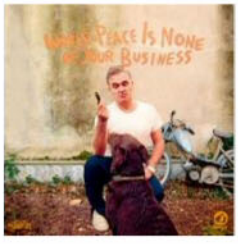
Reviews

THE DEFINITIVE VERDICT ■ EDITED BY MARK BEAUMONT

NME ALBUM OF THE WEEK

Morrissey
World Peace Is None Of Your Business

Moz puts his unique spin on the beat poets, political revolt and gender stereotypes in an LP full of gorgeous musical flourishes



In some alternate universe, Morrissey has turned his back on this music lark for a life as a beloved raconteur: a former pop star who's left his singing and gladioli-swinging behind him for a cushy gig as a snarky media darling. There he goes again: bantering with Stephen Fry on *QI*, trading barbs with Andrew Neil on *This Week*. A new album? Pah, he need never bother with another lyric or riff again.

Thankfully, things are a little different for *our* Morrissey. Since October last year he's re-emerged from five-year exile with a tell-almost-all autobiography here, a slapdown of a bogus Twitter account there and withering barbs everywhere, but it's not enough. 'World Peace Is None Of Your Business', his 10th studio album, feels like he has everything to prove. And it doesn't fall short.

Like Morrissey's last grand return from hiatus, 2004's 'You Are The Quarry', there's that same sense that he *thrives* on being the fly in the ointment. The title track finds him backed by opulent guitars and attacking the ruling classes as he chides: "*You must not tamper with arrangements/Work hard and sweetly pay your taxes*". There's also defiance in 'I Am Not A Man', a seven-minute oddity that begins with eerie whistles of noise before transforming into a tinkling daydream like 'Pure Imagination' from *Willy Wonka & The Chocolate Factory*. It finds Moz measuring himself up against outdated masculine tropes and finding himself wanting against these burly brutes before declaring himself "*something much bigger and better*" than them.

Just as Moz's stance as a one-man outsider army and ringleader of the tormentors is restated, so is his standing as the godfather of indie disaffection and despair. The ragged glam guitars of 'Staircase At The

ILLUSTRATION: JIMMY TURRELL

University' is an anthem for confused youth, and a tribute to a girl so overwhelmed by the pressure to succeed academically that she chooses death by concrete steps instead. "*If you don't get three As, you're no child of mine*", he chides, imitating a pushy parent, and in his own way it's him extending that same old lifeline for anyone struggling to cope with what's expected of them.

As great as it is to find him grappling with overbearing fathers and feckless politicians, there's equal delight in hearing Morrissey just being Morrissey: no-one else, you'd wager, would make a song as simple as 'Kiss Me A Lot' feel like such a dizzying, romantic rush of driving guitars, or find such pathos in the crunching waltz of 'Istanbul', where a parent is forced to identify his wayward son's corpse. And unlike the meat-and-potatoes rock of 2009's 'Years Of Refusal', it's full of gorgeous and unexpected musical flourishes. 'Earth Is The Loneliest Planet' is a flamenco-indebted stomp, 'Mountjoy' a thing of strummed, slow-burn beauty and 'Neal Cassady Drops Dead' a splatter of fierce, snarling riffs in which Morrissey pays tribute to the beat poets in his inimitable style, growling: "*Neal Cassady drops dead, and Allen Ginsberg's tears shampoo his beard*". It's sad, it's strange and it's oh so funny. In short, it's *Morrissey*.

Even the bum notes – the Latin flounce of 'The Bullfighter Dies' and 'Kick The Bride Down The Aisle''s pedestrian plod – can't stop 'World Peace...' from allowing Morrissey to reclaim his throne as the last of the famous international pop provocateurs. "*All the best ones are dead*", he sighs on the mournful swansong of 'Oboe Concerto' – but not all of them are, Steven. Not all of them.

9

■ BEN HEWITT

LYRICAL ANALYSIS

"Each time you vote, you support the process" – 'World Peace Is None Of Your Business'

Last November, Moz agreed with his friend Russell Brand that voting was a waste of time. "Like Russell, I believe that the most powerful vote you can give is no vote; for the days of prime ministers have gone, and it's time for a change that is far more meaningful than simply switching blue to red."

"Neal Cassady is dead, and Allen Ginsberg's tears shampoo his beard" – 'Neal Cassady Is Dead'

Moz's tribute to the beat generation of the '50s, and to author and poet Cassady in particular: in 1968, he went for a walk along a train track wearing only a T-shirt and jeans and passed out in stormy weather. He was found the next morning in a coma and transported to hospital, where he died.

▶THE DETAILS

▶**RELEASE DATE** July 15 ▶**LABEL** Harvest ▶**PRODUCER** Joe Chiccarelli ▶**LENGTH** 54:35 ▶**TRACKLISTING** ▶1. World Peace Is None Of Your Business ▶2. Neal Cassady Drops Dead. ▶3. Istanbul ▶4. I'm Not A Man ▶5. Earth Is The Loneliest Planet ▶6. Staircase At The University ▶7. The Bullfighter Dies ▶8. Kiss Me A Lot ▶9. Smiler With Knife ▶10. Kick The Bride Down The Aisle ▶11. Mountjoy ▶12. Oboe Concerto ▶**BEST TRACK** I'm Not A Man

MORE ALBUMS

Big Deal
Sakura EP Mute

If the lyrics of Big Deal's new EP are anything to go by, guitarist Kacey Underwood and singer Alice Costelloe's hearts have been stomped on more times than Kevin Shields' apocalypse pedal (possibly by each other, it's been rumoured). The tetchy 'Talk' is familiar as the original version was on their debut album, 2011's 'Lights Out', but the Interpol-go-post-rock crunch of 'Always Boys', with Costelloe's withered cry of "*He's a lover, not a fighter, but he's gone*", is a whole new level of loss. The title track, meanwhile, could lead an acoustic Karen O solo album, and the Elastica-tinged 'Figure It Out' is pure Britpop brilliance. Heartbroken, but heavenly.

8

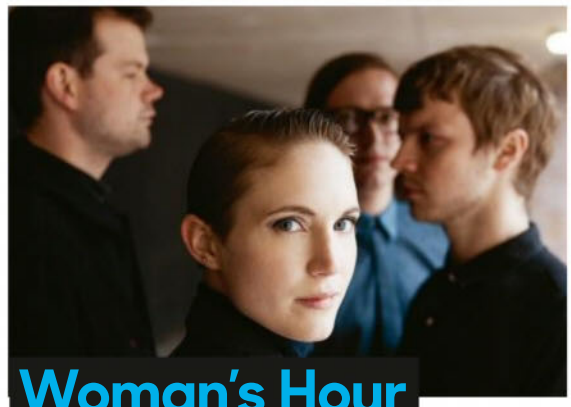
■ JAMIE FULLERTON

Ali Love
Pump Crosstown Rebels

After an early career as a ketamine-confused art punk stuck in his 'K-Hole', Ali Love's work with Hot Natured, cameo on The Chemical Brothers' 'Do It Again' and co-write on Justice's 2011 banger 'Civilization' earned the London DJ some credibility. Before that, he was more famous for falling out of celebrity hangouts with girlfriend Mischa Barton than penning a decent tune. Sadly 'Pump', his first album in four years, is almost as dreadful as his 2010 debut 'Love Harder'. 'Pussy', for instance, comes on crasser than a sleepover round Miley Cyrus' house, while 'Surrender' sees him channelling Bobby Brown (but not in a good way). When he delves into old-skool acid house ('City Clouds' and 'Jesusonacid'), Love finally delivers. It's a shame he doesn't continue on that trip.

5

■ DAMIAN JONES



Woman's Hour
Conversations

Fans of dreamy, soulful indie-pop should tune in to the Cumbrians' captivatingly delicate debut

According to The Hype Machine, Woman's Hour were 2013's sixth-most-blogged band. And there's a reason the London-via-Kendal four-piece, centred around siblings Fiona and Will Burgess, have been attracting such attention. In fact, there are 11 of them on this debut full-length. Much of it's down to Fiona Burgess' sad yet sultry vocals and the way they stretch across these dreamy, largely synth-based songs. Whether the soft yearning of 'Two Sides Of You' – her voice as delicate as the minimal instrumentation that underpins it – the smooth soul of 'Our Love Has No Rhythm' or the odd hints of '80s pop that surface, the singer's hushed delivery is quite breathtaking. There are times – 'Her Ghost' or 'Devotion', for example – when the record threatens to stray into the MOR territory of, say, Dido, but when the songs are this honest and heartfelt, it's a forgivable transgression.

8

■ MISCHA PEARLMAN

▶THE DETAILS

▶**RELEASE DATE** July 21 ▶**LABEL** Secretly Canadian ▶**PRODUCER** Tom Morris ▶**LENGTH** 42:02 ▶**TRACKLISTING** ▶1. Unbroken Sequence ▶2. Conversations ▶3. To The End ▶4. Darkest Place ▶5. In Stillness We Remain ▶6. Our Love Has No Rhythm ▶7. Her Ghost ▶8. Two Sides Of You ▶9. Devotion ▶10. Reflections ▶11. The Day That Needs Defending ▶**BEST TRACK** Two Sides Of You

Gulp
Season Sun Sonic Cathedral

While Gruff Rhys hauls a historical figurine across the States, the debut album by Gulp suggests his Super Furry Animals bandmate Guto Pryce has settled for simpler domestic pleasures. With a core duo of Pryce and partner Lindsey Leven, Gulp distil SFA's flashes of psych sunshine into droplets of pastoral pop. Although Leven recites a few hippy clichés ("*Make some peace, everyone*", implores 'Seasoned Sun'), it's her inventive use of rich vintage synths that saves 'Season Sun' from cloying sweetness. The Django Django stomp of 'Vast Space' and clockwork electronic disco of 'I Want To Dance' are refreshing stylistic deviations on a record awash with joyful '60s fantasies.

7

■ STUART HUGGETT

Explosions In The Sky & Steve Jablonsky
Lone Survivor OST
Metropolis Movie Music

The music for the new Mark Wahlberg war film *Lone Survivor* was made by Explosions In The Sky, whose name pretty much sums up their music, and composer Jablonksy (*Transformers*, *A Nightmare On Elm Street*). The meld gives a suitably filmic thrust to EITS's subtly stretched sound, with machine-gun drums and a steady swing between droning atmospherics and Mogwai-ish bluster. Admittedly its context is being played under poignant speeches in US army barracks rather than being stuck on at 1am to gee up a house party, but still, we challenge anyone to get through half of the 20 tracks here without putting on a Clint Mansell score instead.

5

■ JAMIE FULLERTON

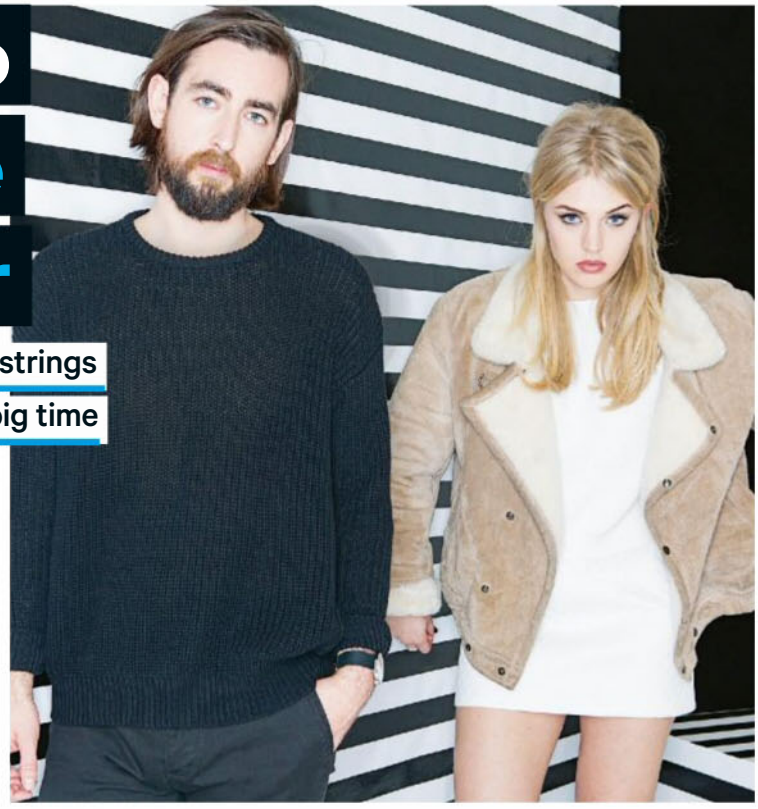
Sébastien Tellier
L'Aventura
Record Makers

As the World Cup reaches its sharp end, what better tribute than a lurid, kitschy concept album about an imagined childhood spent in Brazil by a French auteur who, on the cover, depicts himself naked on a giant bird of paradise? Sébastien Tellier has always done things his own way, from his image – think Serge Gainsbourg at Altamont – to representing France at Eurovision in 2008 and actually getting away with it, and here he delivers a 14-minute psychedelic disco odyssey ('Comment Revoir Oursinet?') about missing his teddy bear. The rest of his sixth album is deep-pile funk ('Sous Les Rayons Du Soleil'), bouncing electro-soul ('Aller Vers Le Soleil') and as cheesy as a Camembert cravat. Fantastique, then.

8

■ MATTHEW HORTON

Slow Club Complete Surrender



The Sheffield pair add soul, strings and brass for a shot at the big time

Coming on like Sheffield's very own two-person take on The Commitments, Charles Watson and Rebecca Taylor's third album sees them loading up the big soul guns for a shot at the mainstream. On their first LP away from indie Moshi Moshi, Slow Club are now packing a string section and perky brass army, some heavy heartache and, in Colin Elliot, a producer who made his name working with Richard Hawley, the north's king of sweeping orchestral sounds and greaser-blues.

It's a tack that brings with it varying degrees of success. There's still no denying the serious vocal chops of Taylor, who can belt out a doe-eyed ballad with all the genuine sentiment of a pre-teen at a kitten factory, but there's something naggingly hammy about the brash 'Suffering You, Suffering Me'. Its festive jangles and brass parps are more 1980s photocopy Lisa Stansfield than 1960s original Dusty Springfield, and 'Not Mine To Love' is essentially a laboured showtune from an amateur dramatics production about the life of Amy Winehouse.

Yet when the duo steer away from blue-eyed soul cliché and start entwining their charismatic vocals, 'Complete Surrender' starts to really impress. Over pensive piano, Rebecca's hushed vocals support Charles' falsetto on 'Number One'; as tortured as pop comes, its beauty is in its simplicity and the pair's seamless melodic meshing. With an end-of-the-pier synth whirling away in the background, 'The Pieces' emulates the poppier edges of former labelmates Metronomy's found-object funk and the title track is saturated with deviant disco menace, like an evil Abba. 'Dependable People And The Things That I'm Sure Of' sees Rebecca woozily emoting over soft, shuffling drums and the faintest hint of violin. "*I had my family/And I had my friends/But oh how I wanted to be with him again*", she sighs, lamenting a "*shitty year*". For all the flash and flair, the freshest, most intimate moments here are the result of holding back.

6

■ LEONIE COOPER

▶THE DETAILS

▶**RELEASE DATE** July 14 ▶**LABEL** Caroline International ▶**PRODUCER** Colin Elliot ▶**LENGTH** 45:48 ▶**TRACKLISTING** ▶1. Tears Of Joy ▶2. Everything Is New ▶3. Suffering You, Suffering Me ▶4. Not Mine To Love ▶5. The Pieces ▶6. Number One ▶7. The Queen's Nose ▶8. Complete Surrender ▶9. Paraguay And Panama ▶10. Dependable People And The Things That I'm Sure Of ▶11. Wanderer Wandering ▶**BEST TRACK** Dependable People And The Things That I'm Sure Of

2 Chainz
Freebase EP
Self-released

2 Chainz is back with a bang. Compared to his last two rather overcooked albums – 2013's 'Boats II: Me Time' and the 2012's 'Based On A Tru Story', 'Freebase' is solid Southern hip-hop. "*I keep shitting on the competition, so I'm put me out a shittape*", he brags on the title track; and the rest is equally hubristic. Though the themes are overfamiliar hustler fare – 'Trap Back' is about drug dealing, 'Crib In My Closet' has him and A$AP Rocky boasting about their "*designer shit*" and 'Wuda Cuda Shuda' is a diss track aimed at all his envious rivals – the EP brims with menacing swagger and ferocious beats. Lyrically 2 Chainz is no street Shakespeare, but as this EP shows, he certainly knows his way around an arresting tune.

7

■ HUW NESBITT

Wunder Wunder
Everything Infinite
Dovecote

Australian electronic producers Aaron Shanahan and Benjamin Plant relocated to Los Angeles to cut 'Everything Infinite', their homage to Californian sunshine pop and fuzzy psychedelica, and the duo really get into the spirit of '69 with their wistful guitar lines, vocal harmonies and pseudo-hippy lyricism. But unlike their fellow countrymen Cut Copy, whose hook-stuffed summer jams breeze along fluently, Wunder Wunder's sound is weighed down by bulky arrangements – as on the manic 'Hail The Madmen', with its shrill synth loop. They fare better on the more tuneful, less screechy 'Midnight Hours', but the whole album would have benefited from some ruthless editing and extra production spit and polish.

5

■ DEAN VAN NGUYEN

Reviews

Kyan
Days In A Triangle EP
Virgin EMI

Silky-voiced synth-botherer Kyan could prove to be Cambridge's answer to Frank Ocean if he plays his cards right. On single 'Taking The City' he's doing just that: turning over a casino and giving his winnings to the poor. There's an echo of the Occupy movement, but it's a stretch to call it social comment. Instead it could soundtrack some badass card-counter in *Hustle* or heist flick *21*, which apparently inspired it. Another standout, 'Insert Runaway', blends modern soul with a historical tale not unlike Frank's 'Pyramids'. Kyan is still finding his own voice, but there's enough here to suggest he might one day break the bank for real. ■ KEVIN EG PERRY **7**

Fink
Hard Believer R'coup'd

After emerging in the '90s as a DJ playing quirky, downtempo sampletronica, the last decade has seen Fink mainman Fin Greenall reinvent himself as a chilled singer-songwriter, winning fans and collaborators in John Legend, Bon Iver and Professor Green. His sixth album sticks with the formula established on third effort 'Distance And Time', Greenall's smoky voice complemented by restrained guitar and dry dub rhythms. The insistent piano and flowing string arrangements on 'Looking Too Closely' and 'Pilgrim' lift the after-hours mood, but stripped-back songs like 'Keep Falling' and the title track are as ordinary as any earnest troubadour with a Mumfords support. It's respectable enough but a stronger dose of Fink's maverick tendencies would be welcome. ■ STUART HUGGETT **5**

Richard Reed Parry
Music For Heart And Breath
Deutsche Grammophon

The Richard Reed Parry releasing this album of biologically inspired classical music is, of course, Richard Reed Parry of Arcade Fire. The idea behind his full-length debut is to have performers involved, including Nico Muhly, The National's Dessner twins, yMusic and Kronos Quartet, who play wearing stethoscopes so they keep in time not with the conductor but their own pulse rate and breath. An interesting idea, for sure, but such contrivances don't always make for enjoyable listening. In this case though, even when the various duets, quartets and sextets fall out of sync – perhaps especially when they do – it's a success, the influence of the body on the music making it sound positively alive. ■ ANDY WELCH **8**

Anand Wilder & Maxwell Kardon
Break Line The Musical
Mute

Conceived as a modern successor to the '70's rock opera, written by Anand Wilder of psych-pop wizards Yeasayer and pal Maxwell Kardon, and featuring members of Chairlift and Dirty Projectors among others, it's fair to say that 'Break Line' is not your everyday album. Loosely based around the US town of Greenbelt and the fictional loves and losses of its inhabitants, the result is a record that embraces the theatricality of its genre but falls just on the right side of ridiculous. 'They're Stealing Our Coal' is a harmony-laden Neil Young porch-side gem, while 'I'm To Blame' answers the question 'What would Radiohead: The Musical sound like?' The answer, bizarrely, is 'actually, pretty great.' ■ LISA WRIGHT **7**

Honeyblood

Honeyblood

Glasgow duo make sweet scuzz-pop on vengeful debut

"*I will hate you forever!*" goes 'Super Rat', "*Scumbag sleaze! Slimeball grease! You really do disgust me!*" Look, honestly, our phone just ran out of battery. Can we at least get our Sufjan boxset back? Be careful with that, it's coloured viny... oof! Yes, bullies, bastards and bullshitters beware, Glasgow's Honeyblood have cooked up 40 minutes of sonic chemical castration and they're coming for every lover and loser that's ever fucked them over.

The demon-eyed duo's debut, recorded in Connecticut with The National's producer Peter Katis, makes for a delightful emasculation. Singer/guitarist Stina Tweeddale spits her furious spiteballs on 'All Dragged Up', 'Bud' and 'Killer Bangs' in a voice steeped in honeycomb Americana, and Honeyblood's music is similarly venom-sweet. It bridges the decades between the fiery fem-pop of the grunge era – Throwing Muses, The Breeders, Hole, Juliana Hatfield, Madder Rose, early PJ Harvey – and Wolf Alice's current wave of emotionally abrasive noir rock, while dipped deep in Glasgow's reservoir of sophisticated noise-mongering and breathless indie melody. Which makes it, true to its title, like getting a cannon blast of marshmallow direct to the face.

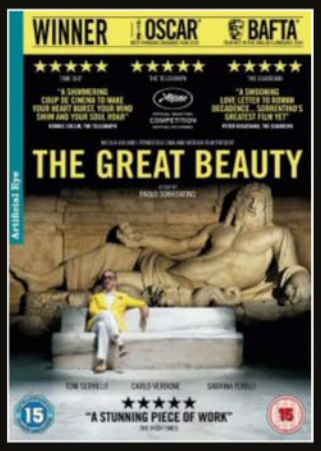
The album opens wracked with vitriol, violence and revenge, Stina piling into some sleazebag ex – "*The smartest rat in the sewer!*" – on the deceptively cuddly 'Super Rat'. But as hints of Spector's girl groups and country-pop reflection creep in, 'Honeyblood' gradually turns from cathartic anger to self-help therapy. "*All the pain you've been through will be the making of you*", Stina tells herself on the shoegazey 'Biro'; "*What doesn't kill you just makes you stronger*", she insists, watching her lover – a possible psychopath – slip away to another blood-stained infidelity on the Hole-like 'Choker'. By the time 'No Spare Key' comes around, she's driven herself half-insane, unravelling like a sanitarium shuffler: "*Do you ever think your brain might be conspiring against you?/It keeps you awake at night/And it ends up just you and your dirty mind*".

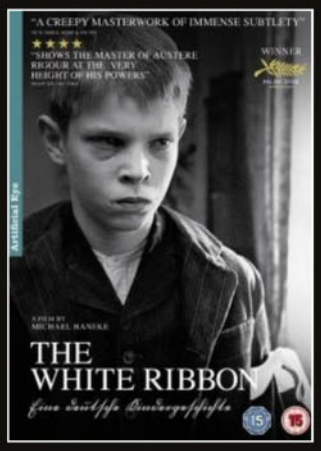
Just as you start to hope that 'Honeyblood' might be following Tweeddale's emotional journey from messy break-up to eventual acceptance, she's right back where she started, yelling "*Why don't you just grow up!*" at some immature dumbass and bewailing "*another fucking bruise*" on the closing epic 'Braidburn Valley'. The doomed relationship cycle in eternal motion or the sound of a heart that won't stay mended, 'Honeyblood' is visceral pop music giving its prettiest snarl. ■ MARK BEAUMONT **9**

▶THE DETAILS

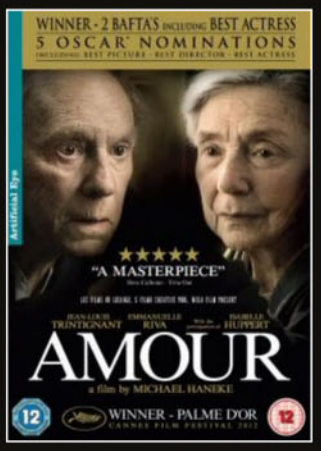
▶**RELEASE DATE** July 14 ▶**LABEL** FatCat ▶**PRODUCER** Peter Katis ▶**LENGTH** 39:40
▶**TRACKLISTING** ▶1. Fall Forever ▶2. Super Rat ▶3. (I'd Rather Be) Anywhere But Here ▶4. Bud ▶5. Killer Bangs ▶6. Biro ▶7. Choker ▶8. No Spare Key ▶9. Joey ▶10. Fortune Cookie ▶11. All Dragged Up ▶12. Braidburn Valley ▶**BEST TRACK** Braidburn Valley

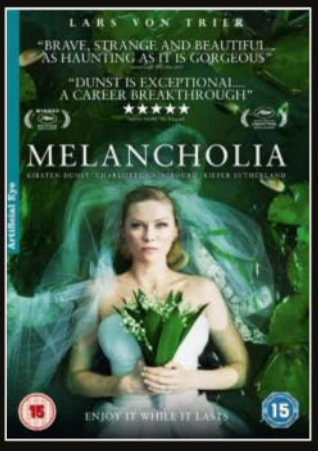
Artificial Eye from £5

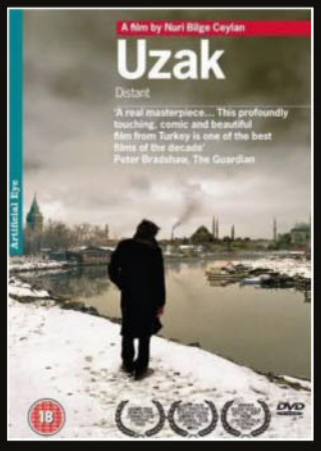



"A CREEPY MASTERWORK OF IMMENSE SUBTLETY"
"SHOWS THE MASTER OF AUSTERE RIGOUR AT THE VERY HEIGHT OF HIS POWERS"
THE WHITE RIBBON

TILDA SWINTON JOHN C. REILLY EZRA MILLER
"This is an earth-shattering film"
WE NEED TO TALK ABOUT KEVIN
Mummy's little monster...
"Ezra Miller gives a knock-out performance as Kevin"




LARS VON TRIER
"BRAVE, STRANGE AND BEAUTIFUL... AS HAUNTING AS IT IS GORGEOUS"
"DUNST IS EXCEPTIONAL... A CAREER BREAKTHROUGH"
MELANCHOLIA
ENJOY IT WHILE IT LASTS


A film by Nuri Bilge Ceylan
Uzak
Distant
'A real masterpiece... This profoundly touching, comic and beautiful film from Turkey is one of the best films of the decade'
Peter Bradshaw, The Guardian

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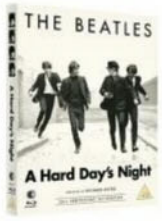
FILM

A Hard Day's Night

Irreverent and hugely influential, The Beatles' first film gets a fab 50th-anniversary makeover

The first Beatles film hits the ground running, literally, as the foursome leg it towards a train station with a mob of screaming fans on their heels. Directed by London-based American expat Richard Lester, *A Hard Day's Night* was a hastily assembled cash-in that became an instant British classic on its release in July 1964. It remains a pop-culture landmark 50 years later in this lovingly restored anniversary re-release with sound remixed by Giles Martin, son of legendary "fifth Beatle" George Martin.

Initially called *Beatlemania*, Lester's film famously took its title from one of Ringo's amusingly mangled phrases. It was shot on location in cool black and white, borrowing from the kitchen-sink realism of the early 1960s, but also from the freewheeling docu-drama style of the emerging French New Wave cinema movement and the knockabout comic energy of the Marx Brothers. This slightly cartoonish approach helped define forever the enduring public image of John the sarky cynic, Paul the arty dreamer, Ringo the clumsy clown and George the quiet one. Although their individual characters were almost crushed at the outset – rushed into production shortly before the Fab Four exploded in the US, *A Hard Day's Night* was only commissioned because United Artists found a legal loophole allowing them to release Beatles soundtrack albums. When the film was complete, UA tried to dub the band's Scouse accents into Americanised English. Lester and the Beatles rightly refused this insane act of vandalism.



▶**DIRECTOR** Richard Lester
▶**STARRING** The Beatles
▶**RELEASE DATE** In cinemas now. Special edition DVD and Blu-ray versions out July 21

Written by Liverpool-based dramatist Alun Owen, the story is framed as a hectic day in the life of the Fab Four as they journey from Liverpool to London, trading deadpan quips and poking fun at stuffy authority figures. John was initially frosty towards Owen, calling the Welsh-born writer an "amateur Scouser". According to Lester, Owen's killer comeback was, "Better than being a professional Liverpudlian." Owen had the last laugh when his screenplay was nominated for an Oscar in 1965.

There are brief cameos by manager Brian Epstein and road manager Mal Evans, and George Harrison's future wife Pattie Boyd plays an uncredited one-word role as a schoolgirl in the train scene. They met on the shoot and married 18 months later. The film's surreal, spiky humour helped lay down a blueprint for bands from The Monkees to the Arctic Monkeys, and its influence also runs through rock cinema, from fun romps like *Spice World* to the quasi-doc realism of *24 Hour Party People*. Half a century later, the first Beatles movie still zings and bounces along with all the timeless, fresh, liberating euphoria of great pop. The Swinging '60s started here. ■ STEPHEN DALTON

9

Nymphomaniac Volumes I and II (DVD)

Lars von Trier's two-part, six-million-shags epic made waves thanks to its graphic depiction of real sex, the actors' upper halves digitally attached to the body-double 'action'. But the explicit content isn't the hardest-hitting aspect of this stark character study. Narrating to elderly bachelor Seligman (Stellan Skarsgård), Joe (Charlotte Gainsbourg) weaves the tale of her sex addiction, which she at first bears nonchalantly but later enslaves her. Newcomer Stacy Martin's brave turn as the young Joe helps volume one's two hours zip by in a meld of ambient flashbacks and relentless sex, more than making up for a mildly dragging second volume with a cheap ending. ■ JAMIE FULLERTON

7

Boyhood (FILM)

Shot in short bursts over 12 years, Texan director Richard Linklater's epic experimental drama about a shy young kid's journey from boyhood to manhood is a bold gamble that pays off brilliantly. Linklater got lucky casting Ellar Coltrane as the hero Mason, who sprouts from Harry Potter-devouring toddler to tall, handsome, indie-rock-loving college student. Patricia Arquette also shines as Mason's divorced mum, as does the director's own daughter Lorelei as his older sister. But it is Linklater's regular leading man Ethan Hawke who steals the film as Mason's deadbeat dad, a failed rock star always ready with dubious but warm-hearted advice about girls, growing pains and Beatles songs. ■ STEPHEN DALTON

8

PLAY IT AGAIN

RECENTLY RATED IN NME

Viet Cong
Cassette
Viet Cong's gristly psych has a serrated post-punk edge, somewhere between The Velvet Underground and British punk rock. The beginning section is a druggy mash but gets itchier as its trip deepens." (*NME*, July 5) **9**

Comet Gain
Paperback Ghosts
"This is literate, gentle rock in the vein of The Go-Betweens or Belle & Sebastian, with jangling guitars and strings making hazy summer soundtracks." (*NME*, July 5) **7**

The Vacant Lots
Departure
"'Departure' isn't merely a psychedelia record cut with Suicide-aping proto-punk... Ten-minute drone 'Make The Connection' crowns this album's unpredictable nightmare." (*NME*, June 28) **8**

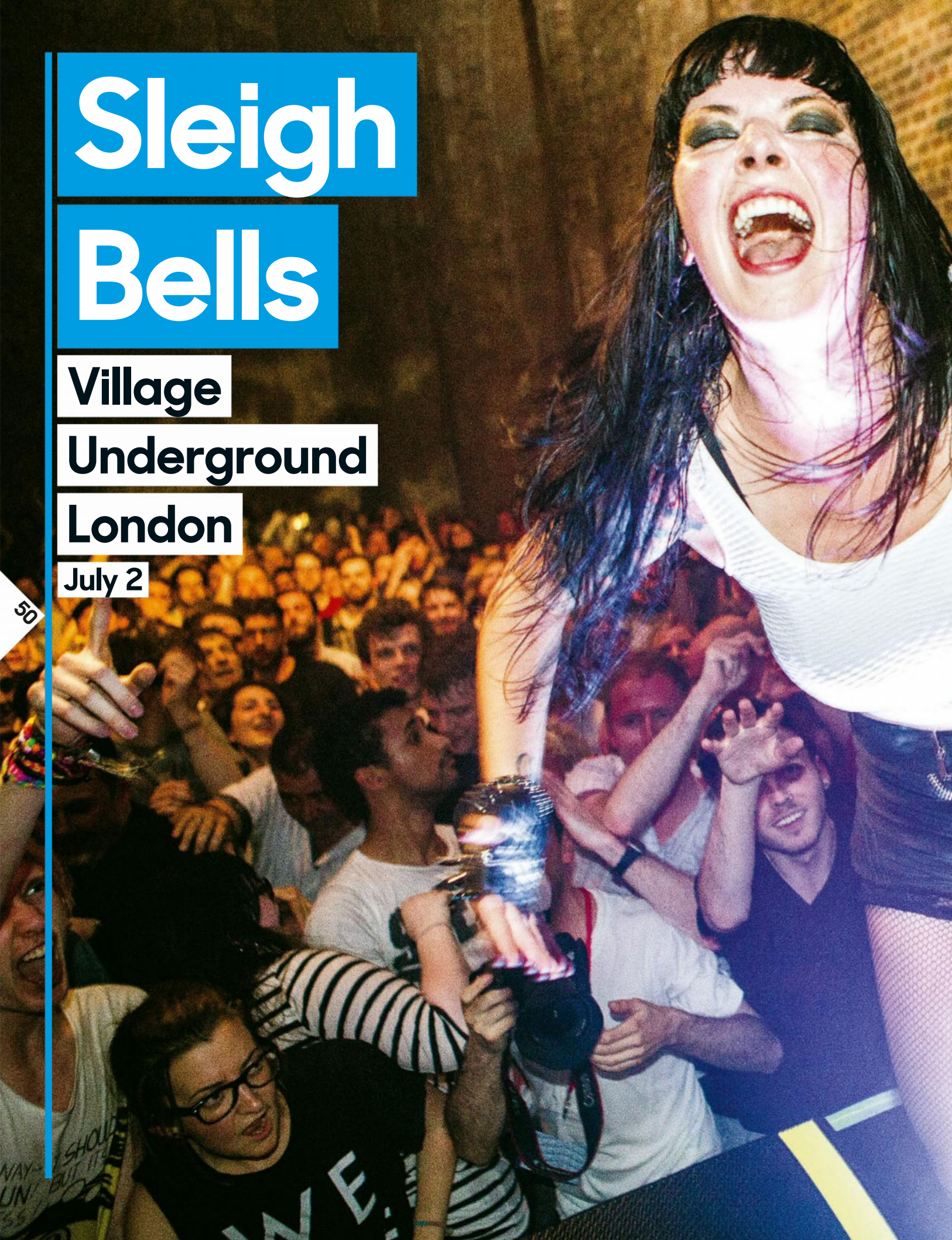
Blessa
Love Is An Evol Word
"Olivia Neller's evocative words marry perfectly with the dreamy, romantic swoons provided by her bandmates, as on the the feather-soft 'Open Fields'." (*NME*, June 28) **8**

Freeze The Atlantic
Freeze The Atlantic
"Formed by two members of Reuben and one of Hundred Reasons, the five-piece's self-titled second album packs 13 intelligent, emotionally heavy punches." (*NME*, June 21) **7**

Sleigh Bells

Village Underground London

July 2



Sleigh Bells' Alexis Krauss, Village Undergound, London

The noise-pop duo are back in London, but their sonic assault has become gruelling

Tonight starts with Sleigh Bells singer Alexis Krauss apologising for "neglecting" the UK at the New Yorkers' first London show since 2012. The politeness ends there though, as they kick into a sensory assault that proves absence hasn't dulled their live show one bit. The audience is subjected to an onslaught of skull-cracking noise and violently flashing lights. As for the songs, we hear tracks from 2013's 'Bitter Rivals' for the first time, though only 'Sing Like A Wire' stands out as it becomes clear their Slayer! At The Disco shtick is getting weary. Guitarist Derek Miller and his touring counterpart Ryan Primack bounce around during 'Infinity Guitars', then Krauss crowdsurfs with a fan during closer 'A/B Machines'. At least the wait was worthwhile for one person.

DAVID RENSHAW

6

JENN FIVE

NME GIG OF THE WEEK

La Roux

Conway Hall, London
Tuesday, July 1

After five years out of the limelight, Elly Jackson returns to the capital

Five years. That's how long it's taken for La Roux, pop's most mercurial redhead since Mick Hucknall, to release new material.

It's a fact that Elly Jackson, signature quiff bowed a little as if by weight of experience, acknowledges tonight, after sashaying through a rendition of her 2009 hit 'I'm Not Your Toy'.

"I was 12 when that came out," the 26-year-old quips, maths all out of whack.

"What have you been doing?" shouts someone in the crowd. "Oh, not much," deadpans Jackson, a trace of hurt betrayed by her voice. "I've been writing a fucking album, that's what I've been doing!"

Writing a fucking album. If it was anyone but La Roux, we might have a hard time believing it. But Jackson has been through the mill since her Grammy-winning debut made her a star, undergoing speech therapy after a string of panic attacks left her voice in tatters, and splitting with long-term songwriting partner Ben Langmaid following a disagreement over which direction the new album would take.

Of course, Jackson is also an insane perfectionist. But now she's back for her first London show in four years, it's like she's never been away. Actually, it's better than that: taking to the stage like the strangely alluring lovechild of Tilda Swinton and David Bowie in *The Man Who Fell To Earth*, she moves with the easy grace of a performer who's grown exponentially in confidence, and the new songs swiftly follow suit.

"DID YOU JUST CALL ME A SWEATY BITCH?" SHE ASKS A HECKLER

'Let Me Down Gently' strikes all the right notes as a set opener: moody, epic and with a saxophone solo that screams 'maturing palette'. She follows it with an old song, 'Fascination', its early Depeche Mode vibes underscoring the contrast with the warmer, more expansive strokes of the new material. Still, if the resurfacing of the precocious synth-pop of La Roux's early career will force electro newcomers like Chvrches to strive for even greater heights, well, so much the better.

'Kiss And Not Tell' is next, a delicately skipping number that wafts in on a hot summer breeze, but it's 'Cruel Sexuality' that offers a real glimpse into the passion that fires Jackson's best work, with its coda refrain, "*Oh you make me happy in my everyday life / Why must you keep me in a prison at night?*"

Just as the show is beginning to hit full stride, a voice pipes up. "Did you just call me a sweaty bitch?" Jackson asks the anonymous heckler, who turns out to be a mate of hers. "You can see me backstage after the show. With friends like that, who needs enemies?"

It's a sweet moment, and as a metaphor for her unswerving commitment, the sweat is real enough. Like Robyn, Jackson has a tremendous ability to make us hang on every last word, investing her performances with a sincerity that makes a mockery of über-choreographed dullness that is the preserve of A-listers like Beyoncé, Katy Perry and the like.

That fire's also in evidence on 'Quicksand', another hit from the vaults that sees Jackson give full rein to her piercing upper register. That banshee wail, derided as shrill by some first time around, is largely absent on the new material; a by-product of her struggles with her voice. Are we alone in thinking we'll miss it? It's rare that you hear something so raw, so obviously untutored in the mainstream, but until she gets her lungs back, at least, Jackson has found other ways to conjure up thrills.

SETLIST

- Let Me Down Gently
- Fascination
- Kiss And Not Tell
- Cruel Sexuality
- Sexotheque
- Quicksand
- Tropical Chancer
- Uptight Downtown
- In For The Kill
- I'm Not Your Toy
- Colourless Colour
- Silent Partner
- Tigerlily
- Bulletproof

DEREK BREMNER, DANNY PAYNE

La Roux onstage at Conway Hall in London

First, she drops a killer one-two with the reggae-tinged 'Tropical Chancer' and 'Uptight Downtown', with its sultry echoes of Bowie's 'Let's Dance'.

'In For The Kill' hits with meteor-strike intensity, while another newbie, 'Silent Partner', sees Jackson become embroiled in an epic tussle with the demons that helped inspire 'Trouble In Paradise'. Boasting some fine work from her talented band, it's the messy, conflicted heart of the new show, with 'Tigerlily' and the amazing 'Bulletproof' offered more as sweeteners to close out the night.

'TO THINE OWN SELF BE TRUE', reads a sign above the stage as the band walk off. With Jackson, you feel, it's a result that was never in doubt.

9

■ ALEX DENNEY

THE VIEW FROM THE CROWD

Spencer, 19, London
"This was absolutely transcendent. I've never purchased a band T-shirt before, but I am going home with a T-shirt."

Saffron, 20, Somerset
"It was amazing, just the best birthday present ever! I saw her last year when she did a couple of the new songs, but this was a whole other level."

Oliver, 20, London
"I wasn't a huge fan of her stuff before, but I'm definitely converted now! It was a great showcase for the new material."

Rosie, 20, London
"I'm a massive fan. I think the new stuff is really a new sound for her, but it's a great sound. And I loved her banter!"

MORE GIGS

The Brian Jonestown Massacre
Concorde 2, Brighton
Saturday, June 28

The Brian Jonestown Massacre signed up to psychedelia long before it swung back into fashion, and it's that faith, not 2004 documentary *Dig!*'s mythologised bust-ups and breakdowns, that rewards Anton Newcombe's loyal group with tonight's ecstatic audience. Recent albums have diversified into post-punk, electronics and jazz, but live they're Newcombe's West Coast rock fantasy made flesh. With a frontline of multiple guitars, they ebb and flow through pitch-perfect beat classics 'Who?' and 'Anemone'. The venue turns oven hot as the crowd flip their wigs, but the BJM remain the coolest rock'n'roll circus on the road.

8

■ STUART HUGGETT

Foster The People
The Ritz, Manchester
Thursday, June 26

Spunking off 'Pumped Up Kicks' mid-setlist might seem reckless, but here – on the eve of Glastonbury – Foster The People's other songs are sounding like well-worn classics. Opener 'Miss You' gets a percussive leg-up by two duelling drummers, while Dandy Warhols-indebted closer 'Don't Stop (Color The Walls)', dedicated to that band's Courtney Taylor-Taylor, is souped up by Mark Foster's shrieking guitar solos. It's the sugary angst of second album 'Supermodel' that convinces most: the only sound drowning out the singalong 'na-na-nas' of 'Are You What You Want To Be?' is Foster's sigh of relief that he's stepped out of the mocking shadow of That Hit.

7

■ GARY RYAN

The Internet

Band On The Wall, Manchester
Monday, June 30

The two Odd Future members play a slinky set of smoky R&B and jazzy slow jams

Slinking their way through a set of steamy R&B in a shadowy Manchester venue, vocalist Syd Tha Kid and producer Matt Martians are a world away from Odd Future's groin-grabbing madness. Even so, The Internet still retain some of the onstage goofiness they honed with Tyler and co. Take Syd, for instance, gleefully leading the crowd in a chant of "smoke weed" during 'She Dgaf', before spitting out "she don't give a fuck" like a proud potty mouth. Martians, meanwhile, grins mischievously, his keys booming out of step with the swampy 'Web Of Me'. Beside him, fellow keyboardist Jameel Bruner – clad in a Japanese bowl hat and throw – excitedly tosses a scarf around.

It all adds to the set's constant exhuberant groove. The band hardly pause between songs. Many, like 'Sunset' and 'Pupil', build smoky atmosphere with jazzy keys, bedroom beats and Syd's standout vocals. Often, as with the irresistible Chic-meets-Timberlake chorus of 'Dontcha', they flower into addictive pop earworms. Syd's slight frame belies an effortless power in her voice, notable when darting confidently round the late-evening slow jam of 'Shadow Dance', imploring her lover to "*tell me that you love me*". She's more forceful on 'Too Young To Die', pushing the words out with each movement. It's a captivating performance, and a sign that the singer can take The Internet far away from OFWGKTA.

8

■ SIMON JAY CATLING

SETLIST

▶They Say
▶Sunset
▶Pupil
▶Too Young To Die
▶Love Song-1
▶Partners In Crime Part 2
▶Cloud Of Our Own
▶She Dgaf
▶Shadow Dance
▶Tape You
▶Tellem
▶Web Of Me
▶Live It Up
▶Dontcha
▶The Garden

Enter Shikari

The Forum, Hatfield, Thursday, June 26

The hard-touring electro-metallers are full of fire at a rabid homecoming show

This is a strange time for Enter Shikari. Having taken their third record 'A Flash Flood Of Colour' around the world several times on an exhaustive two-year tour that included just about every festival, dive and cavernous black box they could think of, the band are currently in that odd, fallow period between records.

However, their taste for bombastic showmanship isn't dulled by the fact that there's no new album or single to plug. Tonight's show is a homecoming of sorts (they grew up six miles down the road in nearby St Albans), and also serves as a warm-up for a string of European festivals and a gruelling slog on long-running US punk roadshow the Warped Tour.

From the moment the lights go down and the chants of 'Shikari! Shikari' begin, it's a full-on riot, with the band unleashing wave after wave of grinding riffs and pounding electro, all packaged up in their trademark style. Bounding around the stage, they're half political firebrands with fire burning in their eyeballs, half pranksters, out only to entertain.

Kicking off with the track they took their name from, they soon whip through recent single 'The Paddington Frisk', a blast of pure punk rock fury, all snarl and bluster with its glorious breakdown and furious tempo, before smashing into the groovier 'Sssnakepit', its jagged beats writhing around driving riffs. By now The Forum, which was already pretty damn sweaty before the band had even picked up their instruments, resembles a war zone. Bodies are flying towards the stage, every last person looks like they've just stepped out of the shower and the temperature is roasting.

Things only get crazier. Fan favourite 'Destabilise' comes next with a crushing whomp and stomp, the crowd singing every word back at the band. Recent one-off single 'Radiate' comes hammering out next, with its pounding drums, before giving way to early hits 'Anything Can Happen In The Next Half Hour' and 'Rat Race', which are greeted like beloved friends.

There's another loved-up outpouring when drummer Rob Rolfe, who spends the whole night wearing a pink child's backpack, jumps from behind his kit, announces himself as 'Safety Simon' and leads a mock demonstration to remind the crowd to stay safe. It's puerile, sure, but at a show this intense it's welcome light relief. His bandmates aren't in a particularly talkative mood, though. There are a few "hellos", and a "nice to be back", and although bassist Chris Batten takes time out several times to tell the rabid crowd that Shikari have been away writing, only one new song is debuted. Titled 'Anaesthetist', it begins with a suitably numbing drumbeat and Rou Reynolds chanting "*Fetch the anaesthetist*" before spawning into a rager of a rock song. It's raw, brazen and a lot heavier than anything on 'A Flash Flood Of Colour'.

SETLIST

- ▶Enter Shikari
- ▶The Paddington Frisk
- ▶Sssnakepit
- ▶Destabilise
- ▶Radiate
- ▶Anything Can Happen In The Next Half Hour
- ▶Gandhi Mate, Gandhi
- ▶Anaesthetist
- ▶Rat Race
- Arguing With Thermometers
- ▶Juggernauts
- ▶Constellations
- ▶Solidarity
- ▶Zzzonked

"'DESTABILISE' COMES WITH A CRUSHING WHOMP, THE CROWD SINGING EVERY WORD"

Putting this together with 'Radiate' and 'The Paddington Frisk', you could probably surmise that the band are planning a nastier and more stripped-back record this time around, but given the leaps they've made between their albums so far, it'd be foolish to try and predict what album number four will actually sound like.

The set finishes with a volley of 'Solidarity', all menacing synths and bouncy riff, and the irrepressible 'Zzzonked', which fizzes out of the speakers to give the still-baying audience one last smack in the face. Then Enter Shikari are gone, off to hit those festivals and the Warped Tour with everything they've got.

9

TOM GOODWYN

Enter Shikari frontman Rou Reynolds onstage at The Forum in Hatfield

THE VIEW FROM THE CROWD

Ash Clayton, 22, Halifax
"Enter Shikari throw down every time I see them. This is the sixth time – it was a great setlist, just amazing."

Dominic Scott, 22, Halifax
"Absolutely immense, third time I've seen them – they just get better and better, there's no one like them."

Chris Smith, 22, West Yorkshire
"Very sweaty, but absolutely incredible."

James England, 20, Halifax
"That was my second time seeing them, it was just unbelievable. I'm 90 per cent water now, but it was so worth it."

MORE GIGS

The Naked And Famous
Concorde 2, Brighton
Monday, June 30

They're without a major hit in this country, but overlooking their love of gloomy souls Tricky and Nine Inch Nails, The Naked And Famous are still a pop group in waiting. Bathed in bright red and orange, Alisa Xayalith bounces on the spot, cheerleading the crowd along to pinging, breakout anthems 'Punching In A Dream' and 'Young Blood'. Her magnetism overshadows partner Thom Powers as they pour out newer, sadder songs like 'Grow Old' and 'Rolling Waves' with the epic grandeur of The Cure, simple pleas (*"Don't talk to me!"*) hitting their arms-aloft teen targets. Fame deserves to follow. **6**

■ STUART HUGGETT

Kult Country
Sebright Arms, London
Tuesday, July 1

Telling the people down the front off for talking, Kult Country frontman Yousif Al Kharagouli looks angry. Crouched among his effects pedals and twitching in time with his band's foreboding white noise, he looks positively crazed. Around him, the Manchester band's five other members create wave after wave of harsh, immersive sound. Even the tambourine player's contribution seems psychedelic. Their set is short, new Hookworms-on-acid single 'Trembling Moon' particularly outstanding, Al Kharagouli the manic orchestrator of its heady onslaught. Elsewhere, the flashes of static and gurgling bass hint that Kult Country's debut LP – produced by Hookworms man MJ – could be one of the year's finest. **9**

■ BEN HOMEWOOD

Lust For Youth

Hannes Norrvide and (right) Loke Rahbek onstage at the Shacklewell Arms

Shacklewell Arms, London
Wednesday, July 2

Swelled to a three-piece, the Swede's coldwave project lets in a little light

It's 9.45pm in Dalston. Onstage, singing in a disaffected way: Hannes Norrvide – beating heart of Lust For Youth, which was once his solo project. Now joined, to his left, by Loke Rahbek, the creative collaborator who has helped push their new album into breakout territory, and a minor player in his own right via his Croatian Amor project among others. To his right, on guitar, Malthe Fischer. Seems like a nice enough guy.

Imagine if Ian Curtis had faked his own death, then returned around 1989 as co-singer in New Joy Order Division, and you'll have a sense of what Lust For Youth have become. It's 'Closer' meets 'Ceremony'. It's the aural equivalent of a Russian banya. First the tropicalia pop heats you up, then you take a ducking in the ice water of Norrvide's scuzzy no-fi coldwave. Hot and cold. Back and forth. He delights in this schizo torture, and detests interaction – his frosty Nordic good looks don't crease in the direction of a smile all evening. There's an Iceage collab on new album 'International', and it seems that they went to the same Copenhagen charm school.

'International' is a great example of a band who once ran a mile from pop tunes finally relenting. Earlier works were all about texture and dank keyboard-grot. Although often brilliant, they sounded like a man coughing synth lines down a call-centre headset. Rahbek's arrival seems to have allowed Norrvide to record the dozen or so melodies he's always had in his head. At the icy depressive end of his spectrum, 'New Boys' is Depeche Mode's 'Master And Servant' recast for the Eastpak set. 'Epoetin Alfa' manages to take the name of America's most-prescribed cancer drug (the one used by seven-times Tour De France winner Lance Armstrong), and turn it into the sort of celebratory piece of Scando melancholia that The Tough Alliance would play on a camping holiday in Sweden. Right up at the top of the spectrum, the likes of 'Illume' hit the sort of '89 ravey highs that Cut Copy used to be in charge of providing before everyone was legally required to be all lo-fi and set their pre-amps to 'call-centre headset'.

Original? Not much. Like The Tough Alliance before them or Cut Copy before that, they're playing in an eternally revisited ground for electro-outsiders who wanna get fruity. For now, though, they've got the swagger and the tunes to take that baton forward. **7**

■ GAVIN HAYNES

SETLIST

▶Epoetin Alfa
▶New Boys
▶Breaking Silence
▶Ecstasy
▶Running
▶Chasing The Light
▶Always Changing
▶Illume
▶International
▶Behind Curtains

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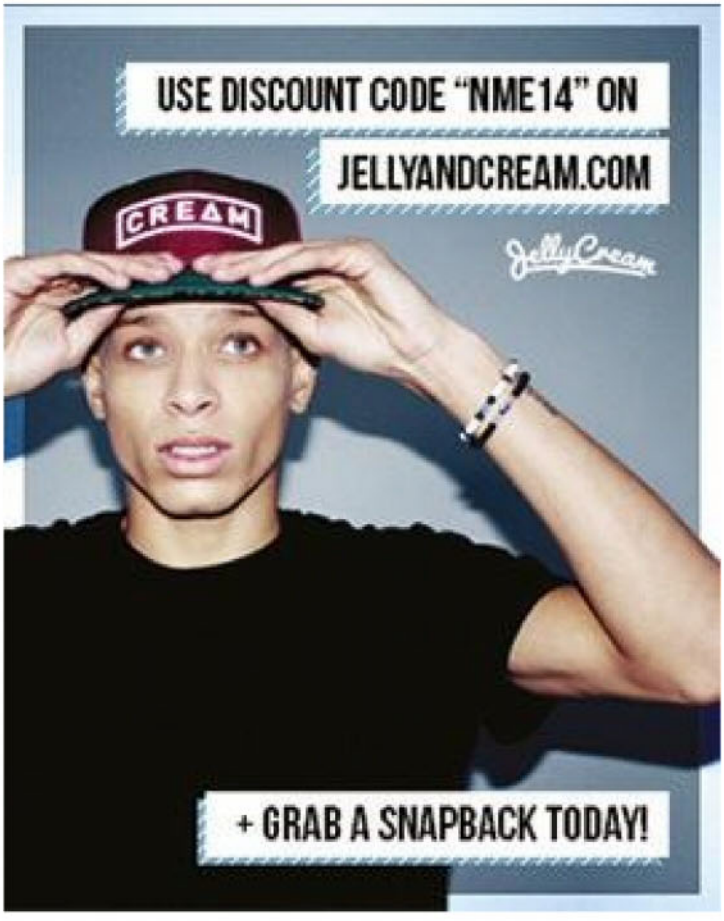

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The LA women take their self-titled second album out on the road this winter, kicking off with their biggest headline date at London's Hammersmith Apollo.

Hammersmith Apollo is the biggest show you've played. How are you feeling about it?
Stella Mozgawa, drums:
"Terrified! We've played similar-size shows at festivals, which should prepare us. Maybe only three people will turn up!"

Do you still get nervous playing shows of this size?
"Yeah, shows like that tend to make me nervous. Or if we feel like we're doing something spontaneous that could fall flat on its face. If you're not prepared it can be nerve-wracking – other than that, I revel in the nerves. It means that you care."

How has the second album changed your live show?
"I think we're on a slow journey to basically doing things a little bit differently and gaining some focus, and I think that's happening live as well as with the songs. We've always flown by the seat of our pants, and we still enjoy doing that, but it doesn't have to happen for a full 90-minute set."

You've been playing your cover of 'Ashes To Ashes' lately; can fans expect that on this tour?
"Maybe! They're might be another cover though... that's a secret only because I don't know what it is!"

▶THE DETAILS

▶**DATES** London Hammersmith Apollo (November 29), Bournemouth O2 Academy (30), Gateshead The Sage (December 2), Glasgow O2 Academy (3), Manchester O2 Apollo (4), Birmingham The Institute (5)
▶**SUPPORT ACTS** TBC
▶**PRICE** £16; Bournemouth £16.50; Glasgow £15; Gateshead £19.25; London £23.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1.60–£5.50 booking fee; Gateshead from tickets.songkick.com with booking fee included; Glasgow from ticketweb.co.uk with £1.87 booking fee

Happyness

The south London trio mine slacker-rock sounds on debut album 'Weird Little Birthday' and they'll recreate those plaid-shirted influences live as they hit some of the UK's cosier venues.
▶**DATES** Sheffield The Rocking Chair (October 8), Huddersfield The Parish (10), York Fulford Arms (12), London Electrowerkz (14), Birmingham Hare & Hounds (15), Bristol The Old Bookshop (16), Leicester The Cookie (17)
▶**SUPPORT ACTS** TBC
▶**PRICE** £6; Sheffield and York £5; London £8; Huddersfield £3
▶**ON SALE** now
▶**FROM** NME.COM/tickets with 50p–80p booking fee; Huddersfield from wegottickets.com with 30p booking fee

The Who

The rock icons celebrate their 50th anniversary with a run of dates playing some of their greatest hits. At a press conference to announce their tour, Roger Daltrey described it as "the beginning of a long goodbye", while Pete Townshend promised some "surprises for people that have seen us many times over the years". ▶**DATES** Belfast Odyssey (November 28), Glasgow SSE Hydro (30), Leeds First Direct Arena (December 2), Nottingham Capital FM Arena (5), Birmingham NIA (7), Newcastle Metro Radio Arena (9), Liverpool Echo Arena (11), Manchester Phones 4u Arena (13), Cardiff Motorpoint Arena (15), London O2 Arena (17)
▶**SUPPORT ACTS** TBC
▶**PRICE** £60–£72; Belfast £59.50–£69.50: London £65–£75
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £7.80–£9.40 booking fee; London and Belfast from ticketmaster.co.uk with £9.25–£10.25 booking fee

PHOTOS: LAURA PALMER, JORDAN HUGHES, ANDY HUGHES

Kasabian

The Kasabian lads have had a triumphant time of late with a Worthy Farm-conquering headline set at Glastonbury and a storming homecoming show at Leicester's Victoria Park. Now they'll take their foam fingers, slogan T-shirts and latest album '48:13' on the road to share its self-proclaimed "future rock'n'roll" songs with 11 other cities across the UK. The run of dates includes five nights at the legendary Brixton Academy, concluding in a massive all-night party. The Maccabees provide support on all dates.

▶**DATES** Glasgow SSE Hydro (November 19), Leeds First Direct Arena (21), Birmingham LG Arena (22), Cardiff Motorpoint Arena (23), Bournemouth International Centre (25), Brighton Centre (26), Nottingham Capital FM Arena (28), London O2 Academy Brixton (December 1–6), Belfast Odyssey (9), Newcastle Metro Radio Arena (11), Manchester Phones 4u Arena (12)
▶**SUPPORT ACTS** The Maccabees
▶**PRICE** £39.50; Leeds, Nottingham, Newcastle and Manchester £29.50–£39.50; London £42.50 (except December 6 £55); Belfast £32.50–£43.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £4.25–£6.70 booking fee; Belfast from ticketmaster.co.uk with booking fee included

Sivu

Singer-songwriter James Page takes his heartfelt, Bombay Bicycle Club-esque pop songs out on a short tour to preview his debut album, expected for release later this year.

▶**DATES** London Oslo (October 14), Brighton The Hope (15), Manchester Soup Kitchen (16), Glasgow Glad Café (17)
▶**SUPPORT ACTS** TBC
▶**PRICE** £8; Glasgow £8.50; London £9.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with 96p–£1.20 booking fee

Blondie

Debbie Harry, Chris Stein and Clem Burke continue to celebrate Blondie's 40th anniversary with two more UK dates this summer. See them play all the hits and, as they have been doing at recent gigs, a cover of Beastie Boys' 'Fight For Your Right To Party'.

▶**DATES** Bristol O2 Academy (August 19), Leicester O2 Academy (20)
▶**SUPPORT ACTS** TBC
▶**PRICE** £39.50
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £3.95 booking fee

Kasabian

Cate Le Bon Presents Mas Mas

The Penboyr singer-songwriter precedes her September dates with a one-day festival featuring her friends and collaborators. Perfume Genius, who asked Le Bon to sing on his track 'I Think I Knew', will headline the event alongside performances from Sweet Baboo, Euros Childs and the organiser herself. Franz Ferdinand's Paul Thomson will be behind the decks on DJ duties among others at the Cardigan event.

▶**DATES** Cardigan River's Edge (August 28)
▶**OTHER ACTS** H Hawkline, Gwenno, Castro, R Seiliog
▶**PRICE** £25
▶**ON SALE** July 16
▶**FROM** Email info@coldatnight.co.uk register; tickets only available with registration

The 2 Bears

They might be more accustomed to DJing in their 2 Bears guise, but Joe Goddard and Raf Daddy will finally make their long-awaited live debut in September. The show comes ahead of the release of their second album 'The Night Is Young', due out in October, and should act as the perfect opportunity to preview songs from the record. Expect lots of piano house, bear costumes and fun from the pair at this stand-alone show.

▶**DATES** London Electrowerkz (September 3)
▶**SUPPORT ACTS** TBC
▶**PRICE** £12
▶**ON SALE** now
▶**FROM** NME.COM/tickets with £1.20 booking fee

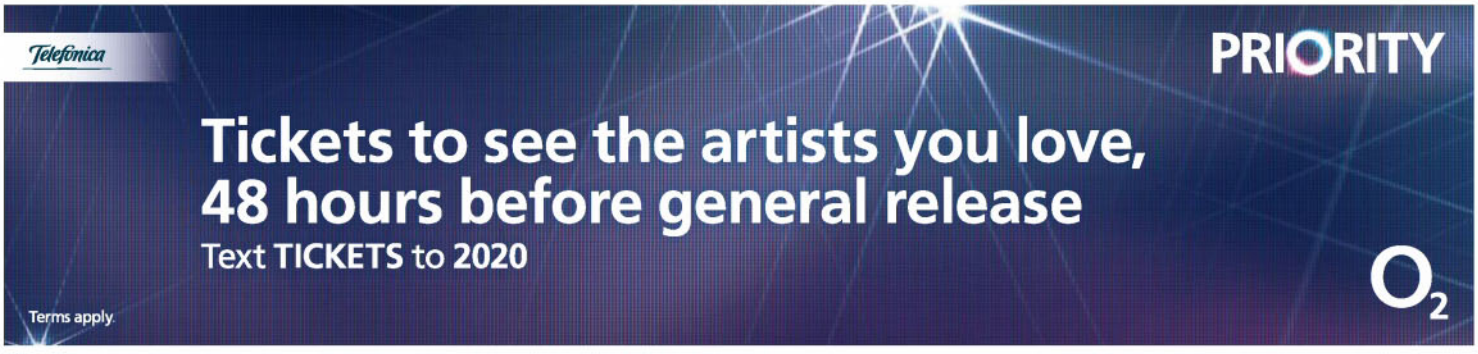
FESTIVAL NEWS

Reading and Leeds

Even more bands have been confirmed for the twin weekenders, which take place over August 22–24. Grungy Brighton trio The Wytches will open the NME/Radio 1 stage, while south Londoners Childhood (below) will bring their debut LP 'Lacuna' to the Festival Republic stage. The Bohicas, Dolomite Minor, Sasha Keable, Tinashe and Disclosure collaborator Sinead Harnett are also among the new additions. Tickets for the Reading leg of the festival have now sold out but are still available for Leeds. Day passes cost £92.50, while weekend passes are £205 from NME.COM/tickets.

Visions Festival

Deptford Goth has cancelled his appearance at this year's Visions Festival, which takes place in east London on August 2. A replacement for the singer will be announced shortly. Alvvays, Fat White Family, Eagulls, Eyedress and more are set to play the event. Tickets are on sale now from visionsfestival.ticketabc.com and cost £25.



Arctic Monkeys headline T In The Park

GOING OUT

Everything worth leaving the house for this week

T In The Park

The organisers behind the Scottish festival have announced that it will be moving home to Strathallan Castle in 2015. Before that, though, there's the small matter of this year's festival, headlined by Biffy Clyro, Calvin Harris and Arctic Monkeys. Disclosure, Elbow, Bombay Bicycle Club, Jake Bugg and Tame Impala are also among those lining up to say farewell to Balado.

▶**DATES** Kinross, near Balado (July 11–13)

▶**TICKETS** £184–£205 from NME.COM/tickets with £9.95 booking fee

Pixies

Fresh from headlining this year's Field Day and putting in an appearance at Glastonbury, Black Francis and his band play three more UK dates this week – their last confirmed shows on British soil this summer. They'll take classic hits like 'Where Is My Mind?' and 'Debaser' to Cornwall's Eden Project and Manchester festival Summer In The City and to Scotland.

▶**DATES** Cornwall Eden Project (July 9), Manchester Castlefield Bowl (10), T In The Park (July 11)

▶**TICKETS** Cornwall £35 from edenbookings.com with £5 booking fee; Manchester £37.50 from NME.COM/tickets with £3.75 booking fee; T In The Park £184–£205 from NME.COM/tickets with £9.95 booking fee

Slow Club

Rebecca Taylor and Charles Watson have found a new level of sophistication on their third album 'Complete Surrender', adding strings and brass to their indie-pop sound. They'll unveil their new orchestral chops on the road around the record's release.

▶**DATES** Leeds Brudenell Social Club (July 9), Stockton-On-Tees Georgian Theatre (10), Manchester Gorilla (12), Brighton Sticky Mike's Frog Bar (15)

▶**TICKETS** £12; Stockton-On-Tees £9 from seetickets.com with £1.20–£1.25 booking fee

The National

The New York band recently confirmed they are set to begin work on their seventh album, the follow-up to 2013's 'Trouble Will Find Me', in October. Before they head back into the studio, they'll play a handful of dates including this one-off show in Edinburgh.

▶**DATES** Edinburgh Usher Hall (July 10)

▶**TICKETS** £27.50 from ticketmaster.co.uk with £3.50 booking fee

2000 Trees Festival

The 2014 edition of the tiny Gloucestershire festival finds Band Of Skulls, Frightened Rabbit and Blood Red Shoes topping the bill alongside a host of acts including Cerebral Ballzy, Trash Talk, DZ Deathrays, Wolf Alice, Slaves and more.

▶**DATES** Cheltenham Upcote Farm (July 10–12)

▶**TICKETS** Weekend passes £75; Saturday day tickets £40 from twothousandtreesfestival.co.uk with £4.05–£5.28 booking fee

LeeFest

The south London festival that began life as a back-garden affair now pulls together some of the finest new bands around for their three-day bash. Danish singer MØ, west London rapper Only Real and fresh R&B trio Juce will all perform alongside Blessa, Childhood, The Magic Gang, The Bohicas and heaps more come to pay tribute to legendary founder Lee Denny.

▶**DATES** Warlingham Highams Hill Farm (July 11–13)

FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

THE UNBLEACHED SESSIONS

1. The Unbleached Sessions
Queen Of Hoxton, London
Zig-Zag's battle of the bands.
▶July 9, 7.30pm

2. Playlounge
A Nation Of Shopkeepers, Leeds
Melodic punk duo play new material in Leeds.
▶July 10, 8pm

3. Flamingods
Sixty Million Postcards, Bournemouth
Exotic pop from the London band's second LP.
▶July 11, 8.30pm

4. Superfood
The KPH, London
Oscar, The Magic Gang and more are playing the all-dayer too.
▶July 12, 2pm

5. Gulp
Rise, Bristol
Members of Super Furry Animals play tracks from side-project's debut.
▶July 15, 6.30pm

See Superfood in London for free

The Cribs

▶**TICKETS** Weekend tickets £80; day tickets £40 from leefest.gigantic.com with £2.80–£4.80 booking fee

The Cribs

Ahead of appearances at some of the UK's more DIY festivals like Long Division and Truck, the Jarman brothers will play two intimate dates in Liverpool and Reading. The Wakefield band are currently working on two records, with the intention for one to be a punk album and the other to be more pop focused, and earlier this year bassist Gary told *NME* they might use their summer shows to preview new material.

▶**DATES** Liverpool East Village Arts Club (July 11), Reading Sub89 (12)

▶**TICKETS** Liverpool £18; Reading £17 from NME.COM/tickets with £1.70–£2.25 booking fee

Eminem

Marshall Mathers III will make history this week as he becomes the first rapper to headline Wembley Stadium with not one but two dates. He last played in the UK when he headlined 2013's Reading & Leeds Festivals. This weekend's performances are bound to be talked about just as much, so grab the last few tickets available now.

▶**DATES** London Wembley Stadium (July 11-12)

▶**TICKETS** £75–£99 from NME.COM/tickets with £7.50–£9.90 booking fee

ED MILES, JENN FIVE, TOM OXLEY, GETTY

Josh Homme chats to 6 Music's Matt Everitt on July 13

STAYING IN

The best music on TV, radio and online this week

Josh Homme

The First Time

The Queens Of The Stone Age frontman settles down with Matt Everitt to discuss the music that's shaped him. Over the course of an hour, he'll open up about the effect punk had on his childhood, his time playing in bands including Kyuss, Them Crooked Vultures and QOTSA, and working with Arctic Monkeys.

▶**LISTEN** BBC 6 Music, 1pm, July 13

Disclosure

Annie Mac's Superstar DJs

The Radio 1 DJ follows Guy and Howard Lawrence to America in the third episode in her new series about the lives of superstar DJs. Annie will chat to the brothers about their meteoric rise and follow them as they play packed shows across the pond.

▶**WATCH** Channel 4, 12.05am, July 9

Small Faces

British Invasion

Original members of the east London band talk about a career in which they challenged The Beatles and The Kinks for chart domination and made classic tracks such as 'Itchycoo Park'. The documentary also features live footage of their biggest hits.

▶**WATCH** Sky Arts, 8pm, July 10

Agnes Obel

Marc Riley

The Danish singer-songwriter joins Marc Riley in Salford to play tracks from her second LP 'Aventine' and talk about the making of the album, which she recorded and produced in London by herself.

▶**LISTEN** BBC 6 Music, 7pm, July 15

Greenwich Village: The Music That Defined A Generation

New York's Greenwich Village was a hub of political, musical and artistic activity in the '60s and '70s. In 1961 over 500 musicians gathered in the area's Washington Square to peacefully protest the government's decision to regulate folk singers' performances by requiring them to have a permit to play. In this film, artists including Carly Simon, Buffy Sainte-Marie and Kris Kristofferson reflect on how they became the voices of their generation.

▶**WATCH** Sky Arts, 7pm, July 12

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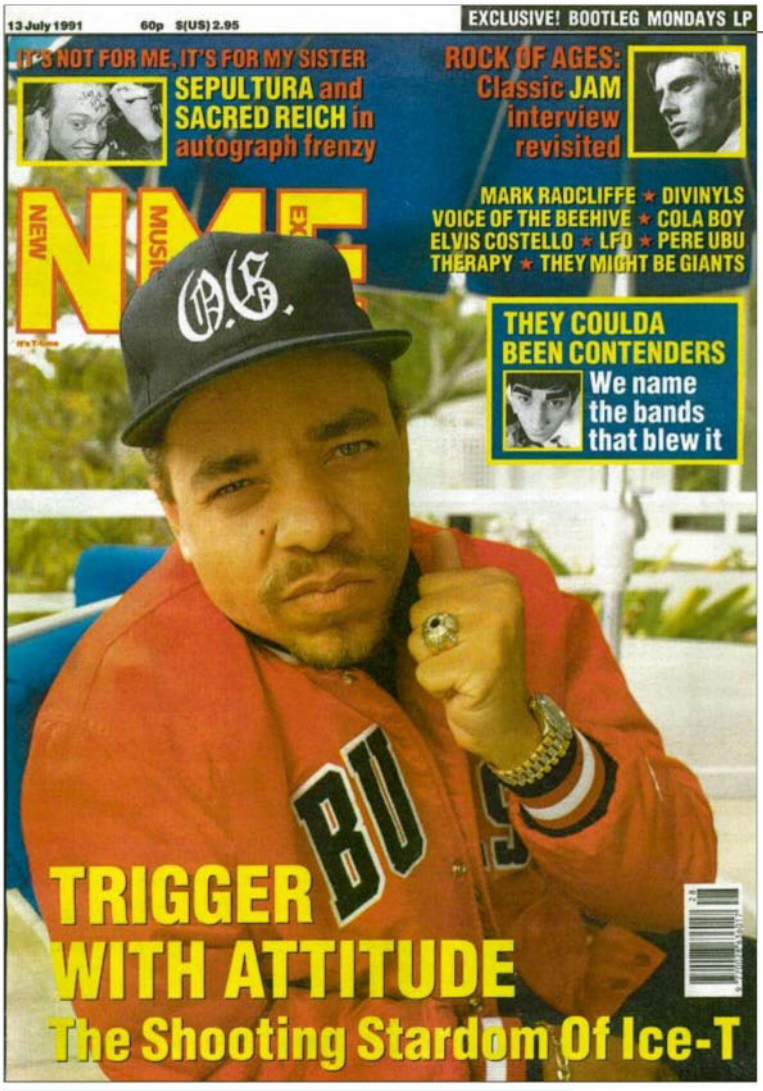
THIS WEEK IN 1991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MARK RADCLIFFE ★ DIVINYLS
VOICE OF THE BEEHIVE ★ COLA BOY
ELVIS COSTELLO ★ LFO ★ PERE UBU
THERAPY ★ THEY MIGHT BE GIANTS
THEY COULDA BEEN CONTENDERS
We name the bands that blew it
TRIGGER WITH ATTITUDE
The Shooting Stardom Of Ice-T

Home for T

NME **visits rapper Ice-T's Hollywood mansion and hears about his thing for slasher movies**

Halfway up a Hollywood hill, the security gate at the front of Ice-T's house slowly opens. *NME* is here to meet a man whose fourth and greatest album, 'OG: Original Gangster', has just been released. According to writer Gavin Martin, it "takes the mythology and polemic of his previous Ice-T albums, and combines it with a brilliantly layered musical backdrop". Inside the house – big bay windows, bleached wooden floors, black leather sofa, German artwork – the man himself puts it more succinctly: "When you hear an Ice-T record you're just hearing somebody standing on a park bench stating his views." He adds, "My objective is to be the guy that white racists hate", and assures his fans there's no chance of him going soft: "I'm sprung on violence. I like Jason [in *Friday The 13th*]. It's a way of draining yourself of doing any real violence. I'll sit up all night and watch Jason cut the hearts out of teenage girls. I don't know why, maybe I'm mentally disturbed."

WITH THE RADIO ON

NME's Stephen Dalton interviews Radio 1's Mark Radcliffe, and the DJ's role at the station is described as that of a "Mancunian monk amidst hyperactive redcoats". His is the show that plays The Rolling Stones, Brian Eno, Big Star, Television and The Orb alongside those presented by the "insanely grinning holiday camp" (Dalton's words) co-workers. "I am not a DJ," insists the 33-year-old Radcliffe.

THEY COULDA BEEN CONTENDERS

A feature sees *NME* writers pick their favourite "seminal would-bes". Steven Wells picks Sigue Sigue Sputnik ("an awesome failure"), Stuart Maconie goes for Friends Again ("fronted by the Lennon/Bowie sandpaper swagger of Chris Thompson's voice"), while David Quantick digs Jamie Wednesday ("ironic lyrics, ironic tunes... the world reacted with a swift lack of interest").

REVIEWED THIS WEEK

Happy Mondays – Baby Big Head Bootleg Album 9/10

"Their progression from khaki-wearing, car-key-lifting street gang to Ralph Lauren-sporting stadium act is matched only by Kylie's change from girl-next-door to sex bomb, and the music here is what's allowed them to do it. Baby's got a big head for a reason." ■ JAMES BROWN

ALSO IN THIS ISSUE

▶Sebadoh's 'Gimme Indie Rock' is Single Of The Week. "Lou Barlow tickles your funny bone and makes some salient points," says reviewer Dele Fadele.

▶In the *Big Mouth* section, Liam from Flowered Up is realistic about his band's potential: "We don't want to be the best band in the world."

▶Vanilla Ice's 'Extremely Live' gets a going over, leading to the conclusion: some one-hit wonders just won't lay down and die, will they?

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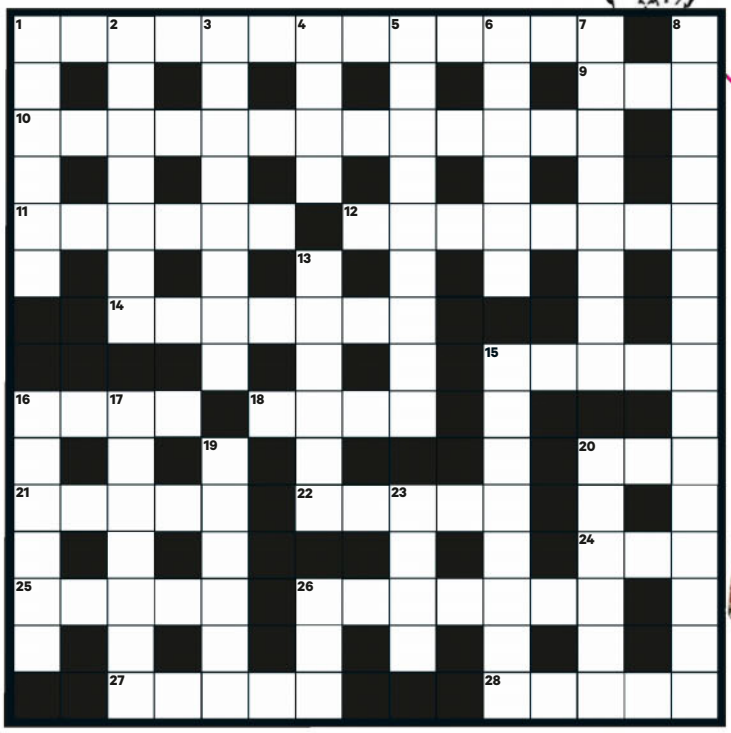

CLUES ACROSS

1 It's just a wild guess but The Magic Numbers could be honouring Peter Sellers in the Pink Panther movie (4-2-3-4)
9+20A The time taken for Kodaline to record this single (3-3)
10 Queens Of The Stone Age currently on the move with an old number (2-4-3-4)
11 Bloc Party on last move (6)
12+23D 2003 musical comedy movie directed by Richard Linklater (6-2-4)
14 Their albums include 'East Side Story' and 'Sweets From A Stranger' (7)
15 Indie record label formed by Dave Robinson and Jake Riviera (5)
16 A lot of this Little Comets EP is not to everyone's taste (4)
18 (See 20 down)
20 (See 9 across)
21 *"I drive a Rolls-Royce 'cos it's good for my _____"*, from T-Rex's 'Children Of The Revolution' (5)
22 The Stray Cats walked away with the 'Stray Cat _____' (5)
24 US singer ___ Shannon who had '60s Number One with 'Runaway' (3)
25 Inform to the police that both Animal Collective and XTC did this (5)
26 Manchester's assembly line of music (7)
27 (See 6 down)
28 The song that can be heard by James (5)

CLUES DOWN

1 London Grammar – they're worth seeing (6)
2 Americans who hail from 'Disgraceland' (7)
3 A Butlins turn for new Morrissey performance (8)
4 Rock band who did half a tour twice (4)
5 US alt-rockers who are clever in a strange way (9)
6+27A The Rakes saying, perhaps, hullo to a man (3-3-5)
7 Primal Scream number about the main character in 1971 movie *Vanishing Point* (8)
8 *"Don't hang around 'cos two's a crowd"*, The Rolling Stones (3-3-2-2-5)
13 *"Dead _____ and the dirty ground when I know you're not around"*, The White Stripes (6)
15 Ratking's album sounds like this (2-2-4)
16 Those uncivilised brothers, Max and Andrew, of Parquet Courts (6)
17 Hail cab, somehow, to see industrial rock band from Slovenia (7)
19 Joanna _____, singer-songwriter who invites us to 'Have One On Me' (6)
20+18A DIY overdue, possibly, in Nancy Sinatra and Lee Hazlewood's work (3-3-4)
23 (See 12 across)
26 New York band formed by Nate Ruess (3)

JUNE 7 ANSWERS

ACROSS 1 Sky Full Of Stars, 9+10A Blue Moon, 11 Money, 13 Eagulls, 14 Guy, 15 Tamla, 17 Retro, 18 Dos, 19 Dark Horse, 22 Sly, 24+31D PM Dawn, 25+21A Men's Needs, 28 Notorious, 30 Sid, 32+6D I'm Outta Time **DOWN** 1+20D+33A Subterranean Homesick Blues, 2 Young At Heart, 3 Us, 4 Look Sharp, 5+34A Finest Worksong, 7 Renegades, 8 My Eyes, 12 Bloodsports, 16 MOR, 23 Limit, 26 No No No, 27 Molko, 29 Only, 30 Stag

Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, July 22, 2014, to: Crossword, NME, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

QUIZ

■ Compiled by ALAN WOODHOUSE (answers on page 67)

1 Which band were originally known as Saracuse before settling on their current name?

2 Steve Queralt and Laurence Colbert were the rhythm section in which successful '90s indie band?

3 The cover of which Oasis single features a picture of John Lennon's childhood home?

4 Which band's singer released a solo record under the alias Julian Plenti in 2009?

5 The Rolling Stones took which Bobby Womack song to the top of the UK singles chart in 1964?

6 The 2013 debut single by which band was called 'Metal & Dust'?

7 In 2008, which British band released their new album as a free download via radio station XFM?

8 I Am Kloot's 2001 debut album 'Natural History' was produced by which singer?

9 Which legendary rock guitarist helped Kate Bush get her first record deal?

10 TV On The Radio's Dave Sitek produced which Hollywood actress' debut album in 2008?

11 Which singer performed at Prince William's wedding reception in 2011?

12 What was the first song penned by Prince to reach the top of the UK singles chart?

13 Which Morrissey song did David Bowie cover on his 1993 album 'Black Tie White Noise'?

14 Which Blur song featured on the 1996 *Trainspotting* soundtrack?

15 New Order bassist Peter Hook scored a UK Top 20 single in 1997 with which side-project outfit?

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■ by CHRIS SIMPSONS ARTIST

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- PS I Love You
- Alvvays
- The Family Rain
- Zulu Winter

CAUGHT LIVE

- The Prodigy
- Kanye West
- Slow Club
- Conor Oberst

QUIZ ANSWERS 1. Kasabian **2.** Ride **3.** 'Live Forever' **4.** Interpol **5.** 'It's All Over Now' **6.** London Grammar **7.** The Charlatans **8.** Guy Garvey **9.** David Gilmour of Pink Floyd **10.** Scarlett Johansson **11.** Ellie Goulding **12.** 'I Feel For You' (Chaka Khan version) **13.** 'I Know It's Gonna Happen Someday' **14.** 'Sing' **15.** Monaco

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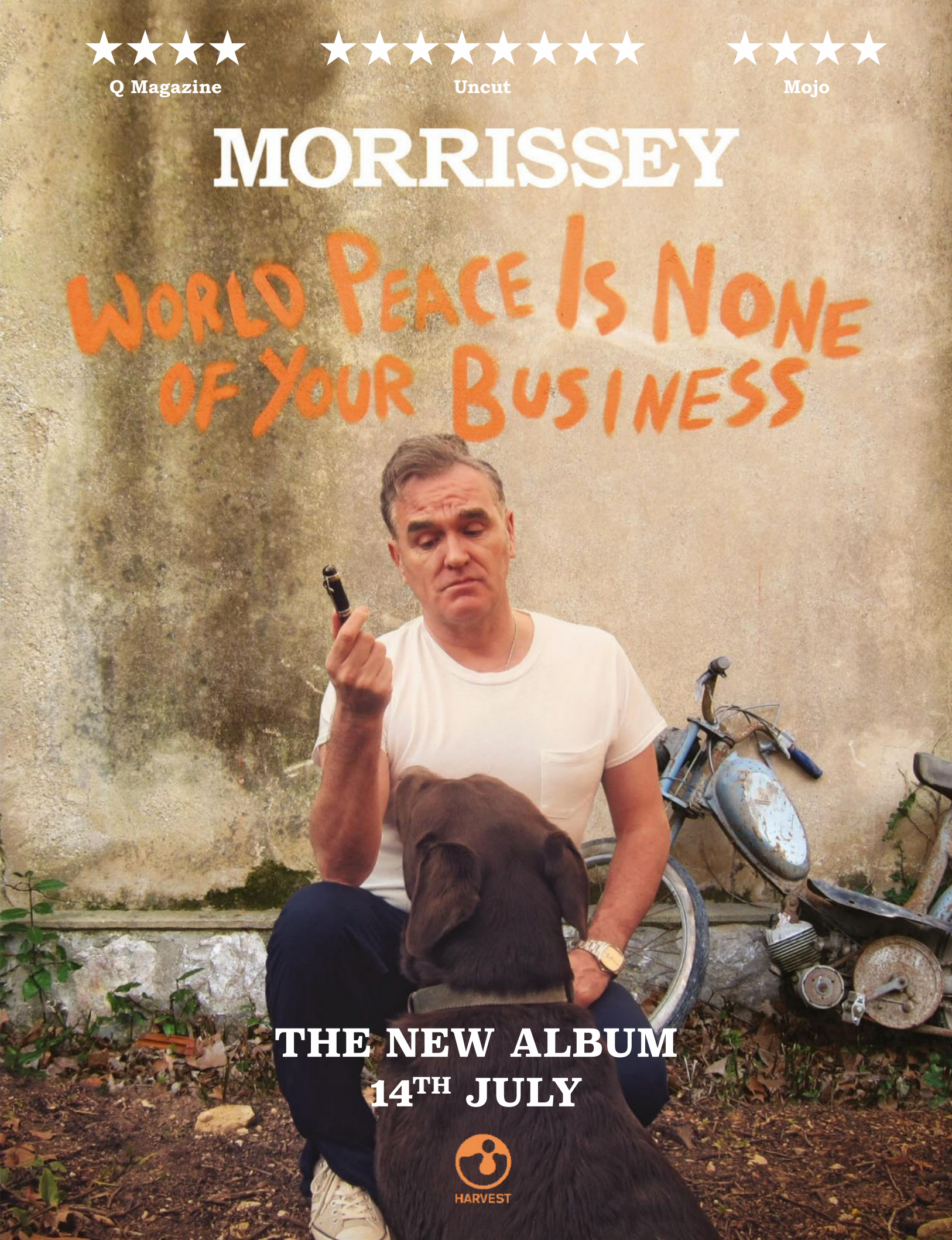

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